

GamerZines

ISSUE 10 | NOVEMBER 2013

# FirstLook

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**EVERYTHING YOU NEED TO KNOW  
ABOUT 2013'S BIGGEST SHOOTER**

# CALL OF DUTY

## GHOSTS





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# WELCOME TO FirstLook



In a matter of weeks, most of the carefully constructed marketing between Microsoft and Sony will become irrelevant, as gamers finally get the very real opportunity to snap up either an Xbox One or a PlayStation 4. No doubt, November will

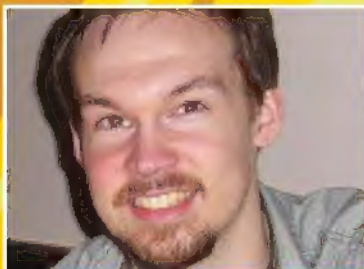
prove an exciting time for anyone who might be reading this delightful magazine, but let's spare a thought for the current console generation. With a combined user base of 140 million, game developers aren't going to forget the PlayStation 3 and Xbox 360 in a hurry, and this issue is dedicated to that unavoidable and often unspoken truth.

Every title featured this month is either coming to PC or current-gen consoles, as well as next-gen. We've got massive blockbuster releases like *The Crew* and *Call of Duty: Ghosts*, but alongside those we've also got *Ace Combat: Infinity* and *F1 2013* which prove beyond any doubt that there's plenty of mileage left in 'last-gen' hardware. If come November you can't afford those shiny new boxes, worry not as there's still plenty to get excited about.

**Andy Griffiths, Editor**  
[FIRSTLOOK@gamerzines.com](mailto:FIRSTLOOK@gamerzines.com)

## MEET THE TEAM

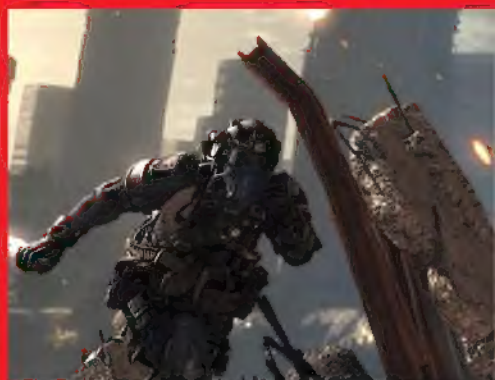
Still pondering  
over gaming's  
illustrious future...



**Joe Robinson**  
Has finally found his Cortana.

# Don't miss!

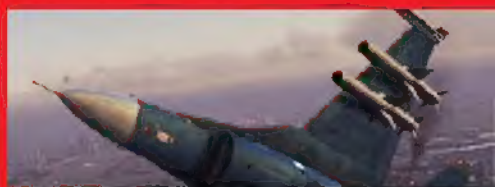
*This month's  
top highlights!*



## CALL OF DUTY: GHOSTS



## THE CREW



## ACE COMBAT: INFINITY



## F1 2013





## INTERVIEW: DRAGON AGE: INQUISITION



## WHERE WILL HALO GO NEXT?

## QUICK FINDER



Volume  
*Dragon Age:  
Inquisition*  
The Crew  
*The Demon Eye:  
Demonicon*  
Goodbye  
Deponia  
*Halo*  
F1 2013  
*Pre-Order Must  
Haves of the  
Month*

*Sniper Elite 3*  
*Call of Duty:  
Ghosts*  
Ace Combat:  
Infinity  
*Blue Estate*  
Hegemony  
*Rome: The Rise  
of Caesar*  
*Sensei [RAW]*  
*Gaming Mouse*  
DLC and UGC  
Round-up

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# The Dark Eye DEMONICON



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## OUT 25TH OCTOBER

PC DVD ROM

XBOX 360

PS3  
PlayStation 3

The Dark Eye

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'Demonicon will get a lot of gamers excited.'

– PCGZine

'... the RPG that both gamers and  
Dark Eye fans have been waiting for.'

– Gamercast



FOR PC



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## VOLUME

PUB: SONY  
DEV: MIKE BITHELL GAMES  
PLATFORM: PLAYSTATION 4,  
PLAYSTATION VITA  
ETA: 2014

## THE SOCIAL KIND OF STEALTH

If somebody asked us what sort of experience the creator of *Thomas Was Alone* would offer next, we doubt we'd ever respond with the words: 'a stealth game'. Mike Bithell's debut focused on minimalist storytelling and pixel perfect platforming, but his next game is much more ambitious.

Once again, Dan Housden returns on soundtrack duty, only this time Bithell has also recruited other celebrated indie devs to help deliver on his vision of a story-driven stealth experience, supplemented with a powerful *Minecraft*-inspired editor which allows players to tinker with and create their own environments.

The finer story details have yet to be revealed, but we know *Volume* features no combat at all. Instead, players must use a keen sense of timing to guide the 20-something spectacled protagonist from one end of a level to the other, dodging patrolling guards and picking up gems before moving on.

The other big difference with *Volume* compared with *Thomas Was Alone* is that Sony has part-funded the project, securing it as a timed exclusive for PS4 and PS Vita. Hopefully their cash will allow Bithell's team to flourish and create another indie tour-de-force. Expect more details at October's GameCity event. ■







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TRAILER  
OF THE  
MONTH




# SNIPER ELITE III

PUB: 505 GAMES  
DEV: REBELLION  
PLATFORM: PC  
ETA: 2014

**W**henever we endeavour to shoot fellow human beings online, we always snap up the sniper role. We can't help it. There's something unashamedly cool about shooting a foe from half a mile away when he or she has no idea you're watching them. With *Sniper Elite V2*, Rebellion took that premise and built an entire game around it with open level design, stealth mechanics and a load of different AI Nazi Generals to 'neutralise'.

*Sniper Elite III* won't mess with that premise too much, only rather than the campaign taking place in Berlin, the action has shifted to North Africa with American OSS Agent Karl Fairburne providing support for the allies as he hunts down another piece of prized tech. Levels will be more open than before and the Kill-Cam will be 'taken to the next level' in an experience which is being optimised for next-gen hardware as well as current gen. Consider us excited! ■



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**OUT 18TH OCTOBER FOR XBOX 360, PC**



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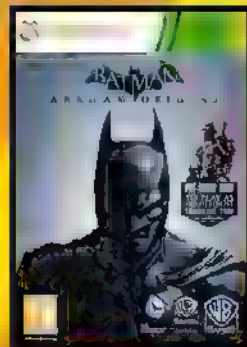


## Batman: Arkham Origins

Warner Bros. moves into brave, new territory

**T**he decision to take the next entry in the *Arkham* series away from its celebrated creators Rocksteady definitely raised some eyebrows when the prequel was originally announced, but it seems as though the Caped Crusader is in safe hands. Boasting an open-world twice the size of *Arkham City* and a story which sees Batman meet the Joker for the first time, *Origins* will play a key part in the franchise's history. That alone is enough to secure

its must-have status, but we're also interested to see where Warner Bros. Montreal decide to innovate the series. They've chosen some really interesting villains to support The Joker, such as *Teen Titan* antagonist Deathstroke and scary criminal kingpin Black Mask. And that isn't even considering the game's still unknown multiplayer component. With *Origins*, this series isn't treading water that's for sure.



PUB: WARNER BROS.

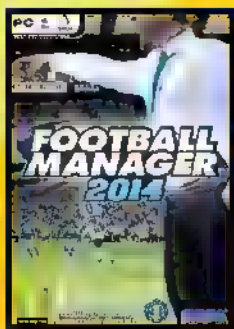
DEV: IN HOUSE

PLAT: XBOX

360, PS3, PC, Wii U  
ETA: 25TH OCTOBER

## Football Manager 2013

PUB: SEGA  
DEV: SPORTS INTERACTIVE  
PLAT: PC, PS VITA  
ETA: 31ST OCTOBER



**E**very year Sports Interactive's grand management sim of all things football gets bigger and bigger, and this year the UK studio is adding over 1,000 features, patches and

improvements. These range from more general UI tweaks to completely refining the way managers tinker with tactics. All those who pre-order *FM 2013* also get access to the game's Beta two weeks before launch.

## South Park: The Stick of Truth

PUB: UBISOFT  
DEV: OBSIDIAN ENT  
PLAT: PC, XBOX 360, PS3  
ETA: 13TH DECEMBER

**I**n last month's issue we had our first glimpse of the next big licensed *South Park* game, and in this issue we can finally share with you the title's release date. Friday, 13th December is an oddly

foreboding date for the launch of Obsidian's traditional RPG, but with a story and dialogue written and performed by Matt Stone and Trey Parker, we still have high hopes for this one.





# Forza Motorsport V

PUB: MICROSOFT GAME STUDIOS

DEV: TURN 10

PLAT: XBOX ONE

ETA: 4TH OCTOBER



**T**urn 10's fascination with *Top Gear* continues in *Forza 5*, but that hasn't dampened our spirits when it comes to the Xbox One's biggest launch title. There's

no better test of next-gen hardware than a racing game. People know what cars look like and *Forza 5* offers the best-looking vehicles ever featured on a console before.

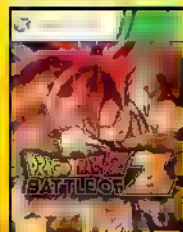
PUB: NAMCO BANDAI

DEV: ARTDINK

PLAT: XBOX 360, PS3

ETA: SPRING 2014

# Dragon Ball Z: Battle of Z



**E**very year a new *Dragon Ball Z* game arrives in stores, but *Battle of Z* represents the most interesting entry in the series for a considerable while. *Battle of Z* boasts

a roster of 70 characters including those from the most recent feature film, *Battle of Gods*, but it's the eight-player competitive multiplayer battles that intrigue us the most.

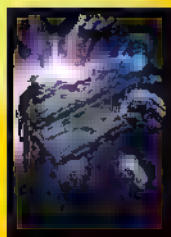
# X Rebirth

PUB: DEEP SILVER

DEV: EGOSOFT

PLAT: PC

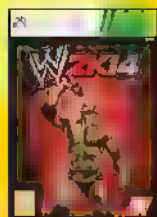
ETA: 15TH NOVEMBER



**D**espite owning other X games, we've never really gotten on with Egsoft's sandbox series. Despite the space setting and trade emphasis appealing to us greatly, the

clunky interface and confusing story always prohibited our enjoyment. *Rebirth* represents a new beginning, with easier controls, more NPC interaction and orbital cities.

# WWE 2K14



PUB:  
2K SPORTS  
DEV:  
YUKE'S  
PLAT: XBOX  
360, PS3  
ETA: 1ST  
NOVEMBER

**W**WE 2K14's superstar count is up to 84. That number of playable characters is unrivalled in modern fighting games, but when you factor in Yuke's having to add every wrestler's intro, their special moves and costumes, that number becomes even more impressive. And best of all, our fave, 'Macho Man' Randy Savage is in there!

# DEAD RISING 3



PUB: MICROSOFT  
STUDIOS  
DEV: CAPCOM  
VANCOUVER  
PLAT: XBOX ONE  
ETA: 22ND  
NOVEMBER

**O**f all the exclusive games lined up for the launch of the Xbox One, *Dead Rising 3* is the only one that has us tempted to part with £429 for a shiny new living room box. Sure, some people dismiss this series as a needless zombie killathon, but beneath the violence there's a great deal of soul and humour to savour.

"... A GREAT GAME FOR ALL ASPIRING EMPIRE BUILDERS"

- HOOKED GAMERS

"RISE OF VENICE LOOKS LIKE  
THIS YEAR'S MOST  
JEWEL OF THE STRATEGY GENRE"

"I AM NOTHING BUT IMPRESSED WITH THE  
DEPTH OF GAMEPLAY SHOWN TO ME FOR RISE OF VENICE"

- GAMEZONE



OUT  
27TH SEPTEMBER  
FOR PC!

GAMING

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BOOKS SET TO BE  
MULTIFACETED  
STRATEGY GENRE  
THIRTEEN 1

# RISE OF VENICE



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SLICK AND CLEAN LOOKING STRATEGY GAME"

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## JONATHAN BERRY DRAGON AGE: INQUISITION INTERVIEW

PUB: ELECTRONIC ARTS  
DEV: BIOWARE  
PREVIOUS GAME:  
MASS EFFECT 3  
PLATFORMS: XBOX  
360, PLAYSTATION 3,  
PC, PLAYSTATION 4,  
XBOX ONE  
ETA: EARLY 2014

### BIO



Jonathan Berry is the  
Cinematic Director at  
BioWare Edmonton. His  
previous work includes  
Mass Effect 1 and 2,  
Dragon Age: Origins and  
Dragon Age 2.

### Talking cinematics with BioWare...

If BioWare is known for one thing it's the abundant quality of their storytelling. Telling a good story is no mean feat, with BioWare's unique RPG formula combining a good plot with believable characters and cut-scenes which offer a good payoff for time that a player has invested. We caught up with BioWare Edmonton's Cinematic Director to gain an insight into this process and how development on their latest game, *Dragon Age: Inquisition*, is progressing...

**BioWare's cinematics have evolved greatly over the years but one of the complaints that has only recently come up is the tendency for cameras to point at a**

**character's booty parts. Is that something you recognise and will that approach come over to *Dragon Age: Inquisition*?**

When it comes to placing cameras and filming a scene, we really want the camera to reflect the personality of the character or the mood of the scene. So the kind of posterior shot that you mentioned was down to a Cinematic Designer – I don't know if they were trying to be clever or whatever. I think a lot of it was commenting on the fact that Miranda is this perfect creation, but she has her flaws as well. I thought that was a funny shot and it's come up quite a bit. I wouldn't say we'll be doing



Much like *Mass Effect* and *Dragon Age*, party members have a bit part to play, not only in combat but also the core story



those shots in *Dragon Age*, but as much as possible we do want that camera to reflect the personality of the character and react to them. So if you're in a fight you'll see a different camera [compared to] everything going well, and if you're slowing moving into a romantic scene we'll be framing [characters] a bit tighter.

**How does the cut-scene camera system actually work? In *Mass Effect*, the camera cycled through predefined templates. Will that system be used in *Inquisition* or are you planning to adopt a more hands-on approach?**

It's a bit of both because of the scale of the games and how

many conversations we have to do. In our previous games we had around 10,000 lines of dialogue and around 30 hours' worth of custom cinematic content. A lot of games have maybe 30 minutes to a couple of hours, so we can't necessarily hand touch everything or build everything from scratch.

We have what we call stages, which are essentially a collection of co-ordinates where you can say, 'Okay, in this situation where one guy talks to a party of three other guys, here are where they can stand'. We give them poses and emotions and really generate a performance based on those inputs. Early in production we can start to play through that dialogue to see that people are talking





and doing things, which allows us to evaluate the narrative and make rewrites and changes where needed. Once we're at that playable state we can then go in and start to customise a performance.

For some of the scenes that aren't as important as others, we might leave the default camera switching back and forth, and in other ones we'll go in and hand tweak; move the camera around, the characters around etc. You'll see a spectrum of different quality conversations or scenes with more action in them than others.

***Dragon Age* is one of the first titles to use DICE's Frostbite 3 engine. What's that like?**

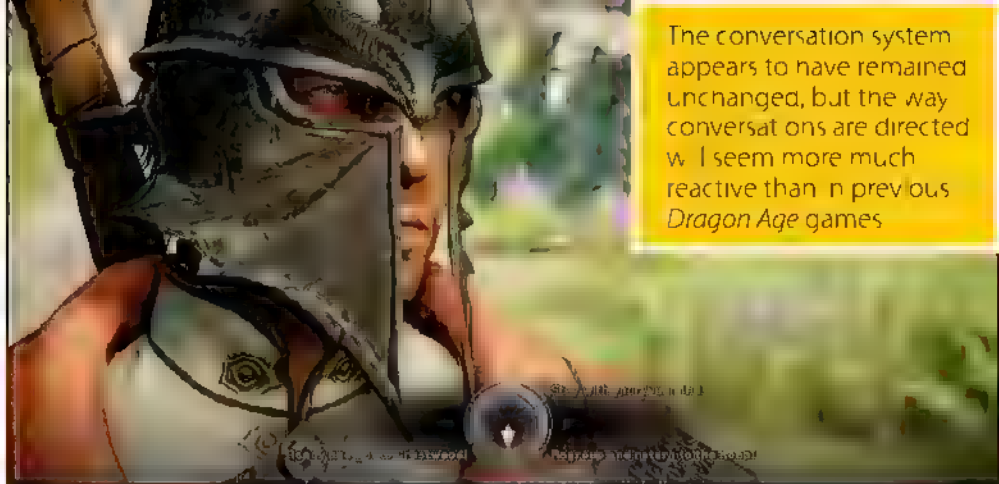
One of the things I'm excited about with *Dragon Age: Inquisition* is that we have all-new tech allowing us to build a lot more reactive systems. So instead of just switching back and forth between these over-the-shoulder cameras, while still using these stages, we can create cameras that are intelligent. They can react to what's going on in a scene, so if you're really upsetting somebody or the relationship is taking a turn for the worse, we can start to drop the

**IN OUR PREVIOUS GAMES  
WE HAD AROUND 10,000  
LINES OF DIALOGUE AND  
AROUND 30 HOURS WORTH  
OF CINEMATIC CONTENT**





Dragons are once again a nuisance, which players can choose to challenge or ignore

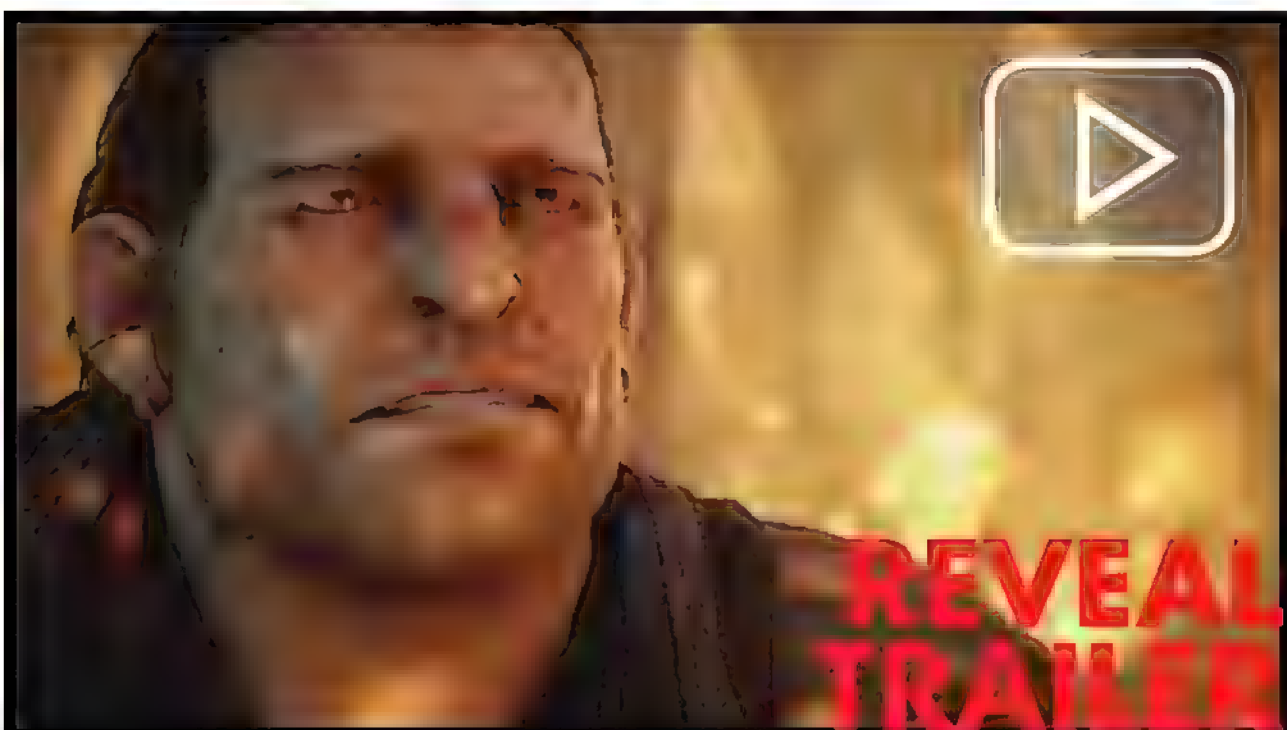


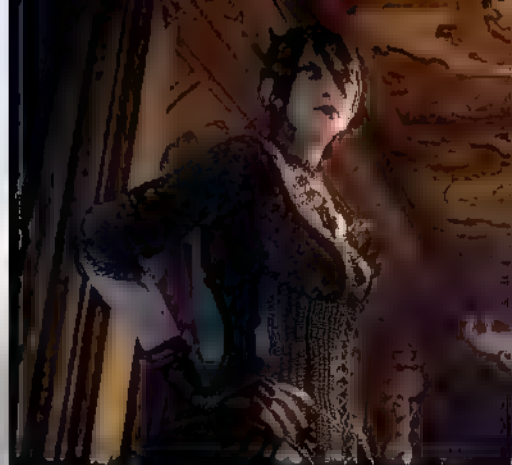
The conversation system appears to have remained unchanged, but the way conversations are directed will seem more much reactive than in previous *Dragon Age* games

camera down or pitch it up, so it feels a bit more hostile, or if you're making all the right moves in that romantic conversation, flirting back and forth, we can have the camera push in. I think it's really cool that we have an intelligent camera at this point, so it opens up a lot more opportunities to make these scenes feel unique. We might experience the same lines, but the framing of the characters in the shot might be completely different based on what we're doing.

Previously, when a character said a line they would always have the same emotion, but now we have systems depending on how you've been treating that person. They could say the same line as before but have a stern look or a happy look based on how the conversation is going or what has come before that.

**One of the things BioWare RPGs are known for is their romance scenes, particularly** ➤



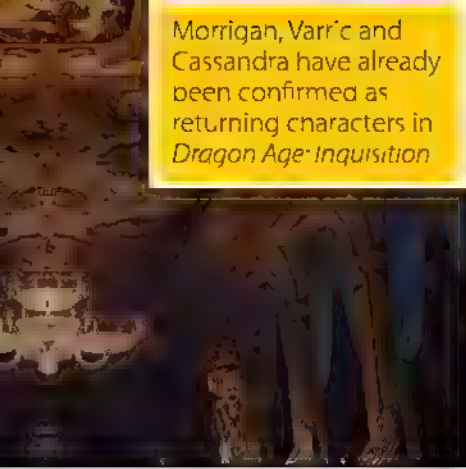


**the PG-13 camera angles and the soft-focus, Cinematic-style approach. Has that changed?**


We certainly could push those romance scenes in any direction we wanted really. Something that didn't work well is that we tried more, well I won't say graphic, but in *Dragon Age: Origins* we had characters crawling around in their underwear and it looked weird because they were wearing these lacy Victoria Secret panties and outfits which looked out of place. Certainly when you have these characters interacting with each other in such an intimate way it's incredibly expensive in terms of animation fidelity and getting it to look like they are really there and touching each other. I think Mass Effect's scenes were done really well and I think we will take Inquisition's scenes in that direction. You might have a nude character but they are framed in such a way that parts of them are in shadow, or having characters in various states of undress. We also want to focus not just on the sex itself, but also that this is the culmination of spending a lot of time with a character and getting to know them, and so we're giving scenes a mature and tasteful

**WE WERE ABLE TO FIX PLOT HOLES AND MAKE SURE THAT CHARACTERS' INTENTIONS WERE CLEAR**





Morrigan, Varric and Cassandra have already been confirmed as returning characters in *Dragon Age: Inquisition*



The Frostbite 3 engine has allowed BioWare to adopt more of an open world structure, in line with *Dragon Age: Origins*

treatment I guess. We'll see where it goes for *Dragon Age: Inquisition*, it's something that we're working on right now so we'll see how these scenes pan out.

### **Has the *Mass Effect 3* ending controversy changed the way BioWare develop games?**

We certainly pay a lot more attention to how endings could be perceived and how, we think this is great but somebody please come in and tell us if we're on the wrong track. Let's take a critical eye and really look at this. We've had a lot of story meetings with *Dragon Age: Inquisition* which has been really great. Part of the development process of has involved being able to play very early builds. We actually had the whole team play through the entire game and give us feedback with a big survey which had questions like; did this game make sense? Do you know why the Inquisitor is doing this or why this is happening? We got a lot of really great critical and constructive feedback and we were able to fix plot holes, make sure that characters' intentions were clear and what their motivations were. Really we just

ran it through the ringer to find any problems and solve them.

### **The *Mass Effect* controversy raised some interesting questions about whether a developer's creative vision is ultimately more important than fans. Do you think artistic vision should be praised higher than it is by gamers?**

I think it's up to the developer to really listen to fan feedback, take it on-board and address it as much as best as possible. Ultimately they're the one that shows their vision and create the story, and at some point fans will need to understand that; 'Okay I would have done this differently, but I understand that's not the way it is' and give constructive feedback for next time. I hate to say that it's impossible to please everyone but with a game that has so many choices it can be very difficult to find an ending that's satisfying for everyone. We'll certainly do our best to make sure our ending is as strong as possible. ■

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INTERVIEW ONLINE CLICK HERE**

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TOTAL WAR

# ROME II

# EVERYTHING YOU NEED TO KNOW ABOUT...

# CALL OF DUTY GHOSTS



PUB: ACTIVISION  
DEV: INFINITY WARD  
LAST GAME: CALL OF DUTY: MODERN WARFARE 3  
PLATFORMS: XBOX 360, PS3, PC, XBOX ONE, PS4  
ETA: NOVEMBER 5TH (PC, PS3, XBOX 360), NOVEMBER 22ND (XBOX ONE, PS4)

**T**he more things change, the more things stay the same.

This classic maxim has come to dominate a lot of discussion about Activision's billion-dollar franchise, *Call of Duty*. In the past this series has been criticised for sticking to the same successful template rather seeking out innovation but in many ways Infinity Ward were the victims of their own success.

Their fans didn't want them to change the gameplay formula they loved, instead they just wanted more of the same, and in truth that was exactly what *Modern Warfare 2* and *3* offered.

If anything it was Treyarch who were pushing this series in new

directions with *Black Ops'* strange yet refreshing brand of grand conspiracies and historical combat taking centre stage.

Thankfully Infinity Ward's habit of paying it safe is completely

---

*"Ghosts is the most radical entry in the series since Modern Warfare"*

---

d'spelled with this year's game. *Ghosts* shifts up the core *Call of Duty* formula in some wide sweeping ways, with Infinity Ward taking the monumental yet measured risks required for this





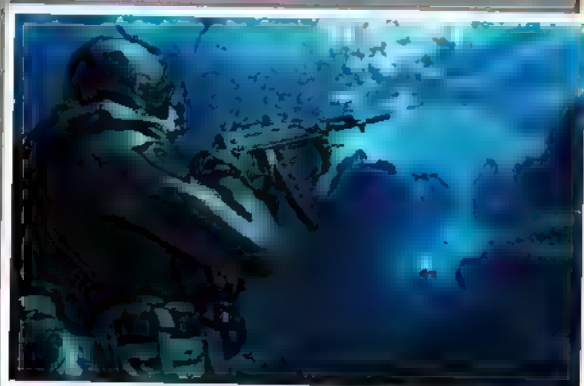
# CALL OF DUTY

series to remain relevant. Everything from movement systems to visuals and more have been tweaked to thrust this series forward, and that's what this dedicated feature is all about. It's a catch-up essentially. A wake up call to all those that once enjoyed *Call of Duty* that yes, this series is returning for yet another year, but this time the game has well and truly changed. *Ghosts* is the most radical entry in the series since *Modern Warfare* was released in 2007 and the great thing is that all versions of the game, not just next-gen, have benefited from Infinity Ward's risk taking.

Here's everything you need to know about *Call of Duty: Ghosts*...

## BRAVE NEW WORLD

Penninged by Stephen Gaghan, screenwriter behind the Academy award winning *Traffic*, *Ghosts* plot is much more character oriented than *Call of Duty* fans will be used to. Rather than placing players in the middle of a World War 3 style scenario yet again, *Ghosts* story is noticeably darker and substantially less Hollywood. There's still memorable set pieces involving sneaking into a facility flanked by your squadmates undetected before going in hard and loud, and those unmistakable "Hoorah!" moments of allies triumphing over adversity seemingly moments before death, but all of this is framed around the refreshingly unique premise of the United States of America trying to recover from a massive apocalyptic event brought about by its own orbital weapon, known as 'Odin'. The nearfuture tech rained down giant metallic rods onto the landscape decimating any resistance the US could muster against an invasion carried out by a mystery organisation known as 'The Federation'. The campaign kicks off properly 10 years after this event, with players assuming the role of Logan 'Stalker 2' Walker as he teams up with his father Elias, brother David and the rest of a special forces unit as they attempt to unite all those who resist the Federation for one special co-ordinated attack. Putting the protagonists in the role of guerilla fighters rather than well-supported troops means that *Ghosts*' campaign should feel starkly different to any *Call of Duty* experience before it, with greater room to learn about all the key characters and their motivations.



## "HELLO, THIS IS DOG"

As almost everyone knows at this point, the starting squad in *Call of Duty: Ghosts* is also supported by a delightfully cute pooch named Riley. This German Shepherd has been modeled on a real life Navy Seal canine, right down to the scars on his face and the identification tattoo on one of his ears. Dogs have featured in plenty of games before, most notably *Fallout: New Vegas* and Lionhead's *Fable* series, but *Ghosts*' implementation of man's best friend goes beyond what has been achieved before. Riley's movements are based on actual motion capture sessions with a military trained mongrel and the animation quality is impressive. Needless to say the little fella can definitely handle himself, but it's hard not to get attached and even overprotective of this loveable emotional touchstone. During certain missions you will control Riley via a special collar and headset which are used to issue commands. Infinity Ward are playing smart with this pooch and are keeping Riley's role honest in the context of military canines. We suspect many players will find it impossible not to feel a great connection with this fluffy battlefield tool.



# COD GOES NEXT-GEN

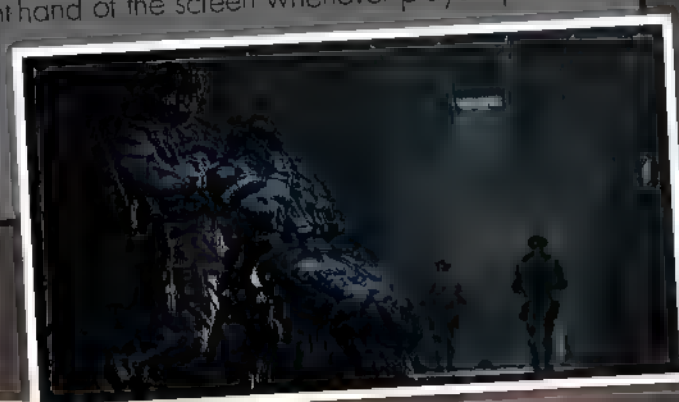
All versions of *Call of Duty: Ghosts* will benefit from tweaks Infinity Ward has made to their proprietary engine in preparation for the next console generation. This can be seen in the game's enhanced movement system, now allowing players to vault over waist-high cover seamlessly, and the increased visual fidelity of weapons, characters and environments. These are present in the small touches, like being able to view the periphery while using a sniper rifle or rendering the individual indentations in weapon sights, as well as big atmospheric effects like seeing meandering wildlife in a jungle sneak mission, or being able to detect the tension in characters' faces.

*Call of Duty* is greeting the next generation with open arms, but the great thing is these lessons learnt with new hardware have been spread across all platforms where possible. PC owners will finally get a version worthy of the uber-powered platform.



## MULTIPLAYER EVOLVED

Boasting 30 new weapons, 80% of which have been overhauled from *Modern Warfare 3*, dynamically changing maps, dedicated servers for all platforms and a new Marksman class which bridges the gap between assault and sniper roles it's clear that Infinity Ward has thought long and hard about *Call of Duty's* core multi player gameplay and how they can evolve it for the better with *Ghosts*. Clans can now recruit players from all platforms, allowing massive communities to transcend the console and PC divide. The Killstreak economy system has been tweaked slightly allowing players to select as many as eight killstreaks for their customised class. And finally there's also a new scoreboard HUD which nestles in a window located in the top right hand of the screen whenever players press the required button. These smart little tweaks make all the difference and create a multiplayer experience which feels faster, smarter and more polished than previous entries in the series.

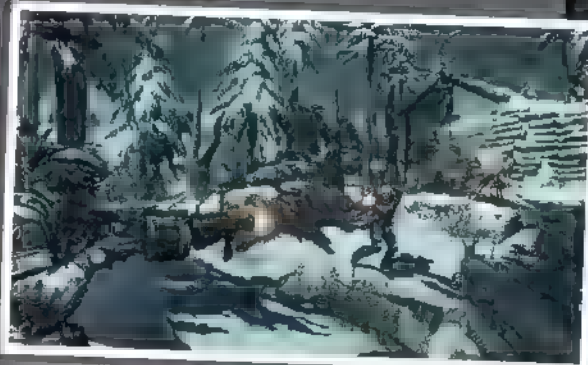




# INTRODUCING SQUADS

Squads is an all-new addition to the *Call of Duty* series and involve players customising a full group of 10 soldiers, each with their own XP count, equipment and prestige levels. These soldiers can then be taken online, with players marshalling their AI forces, in four different game modes: Squad versus Squad, Wargame, Safeguard and Survival Assault. All of these game modes riff on the key principle of a player controlling one of his troops with the AI controlling the rest in either wave-based survival scenarios, competitive matches against other commanders and four player online co-op.

All XP earned in this mode counts towards multiplayer progression, so it is possible to hit prestige purely by playing this mode with your friends. This is *Ghosts'* answer to *Black Ops'* much celebrated Zombie mode, and we suspect it'll carry great favour with the community at large, especially those who are either intimidated or burnt out by competitive PvP.



## CONFIRMED KILLSTREAKS

- 4 Kills – Sat Com (ground-based UAV), IMS anti-personnel mine
- 5 Kills – Guard Dog
- 6 Kills – Sentry Gun, Ballistic Vest, Al Hind
- 7 Kills – Low-flying Vulture drone,
- 8 Kills – Box of Guns
- 9 Kills – Night Owl (motion-sensing drone)  
Juggernaut Maniac (knife and armour only)
- 10 Kills – MAAWS (guided missile launcher) Ground Jammer
- 12 Kills – Air superiority (AI fighter jet), Hero Pilot  
(player-controlled helicopter)
- 13 Kills – Support Squadmate (spawn shielded AI ally) Heli-Sniper  
(spawns AI helicopter with sniper)
- 14 Kills – Oracle (allows players to detect enemies through walls)

## MATCH MADE IN HEAVEN

*Ghosts* has around a dozen competitive multiplayer game modes to choose from, ranging from more traditional options, like the ticket-based Headquarters or Search and Destroy, to more imaginative match types like Cranked. This variant on Team Deathmatch rewards players by increasing their movement speed and damage capabilities whenever they register a kill. The only drawback is after a kill, the player only has a further 30 seconds to get another or they'll explode! This mode is all about racking up kill momentum quickly and it results in games which feel frantic.

Another imaginative game type is Search and Rescue, which allows players to revive their teammates once downed, adding a further strategic dimension to battle. *Call of Duty* has always been more than happy to facilitate player choice and that doesn't change for this year's game. Free for All, where seven players rack up 30 kills to win, and Team Deathmatch will undoubtedly still occupy most server lists, but we suspect at least a few of these new game types will quickly become fan favourites.



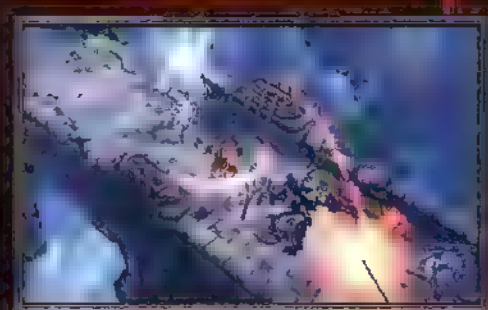




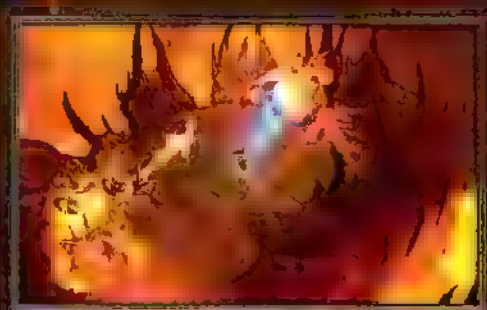
**WE'LL GIVE OUR DEFINITIVE VERDICT  
ON CALL OF DUTY: GHOSTS NEXT ISSUE**

EVIL REBORN  
ON CONSOLE

# DIABLO



REFORGED FOR CONSOLE



FOUR PLAYER CO-OP PLAY



PS3

PlayStation 3



PlayStation Network



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ENTERTAINMENT

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## THE CREW

PREVIEW



PUB: GIGAWATT  
DEV: GIGAWATT  
LAST GAME: THE CREW  
PLATFORM: PS4, XBOX ONE, PC  
ETA: TBA

## TWITTER



**TheCrewGame**  
The Crew is a racing game that lets you drive across the entire United States. It's a massive open world with no invisible walls and few load times. #TheCrewGame



**VG24/7**  
The Crew is a racing game that lets you drive across the entire United States. It's a massive open world with no invisible walls and few load times. #TheCrewGame



**ChadSapien**  
The Crew is a racing game that lets you drive across the entire United States. It's a massive open world with no invisible walls and few load times. #TheCrewGame

TWEET US @GAMERZINES

## Cruis'n USA

Like millions of racing game fans from around the world, we are unashamedly obsessed with driving across America. Be it taming the hills of San Francisco, tackling Route 66 or ascending up to the slender mountain roads of Yosemite Park. We can't quite put our finger on the reason behind the attraction, but driving a powerful muscle car across America's heartland scratches our exploratory itch in a way nothing else does. We suppose films like *Cannonball Run* and *Bullitt* have helped encourage that strange compulsion to grow, but games have played a part too, with Acclaim's *Cruis'n USA* and most recently *Need for Speed: The Run* kindly asking racers to tackle the subcontinent's varied urban centres and challenging terrain.

Previously though, the constraints of technology have prevented those games of modelling the entirety of the United States, leading developers to only choose iconic areas like San Francisco, Miami and even almighty Graceland as the basis for designing linear tracks.

Thankfully the era of technology holding back ambition is finally coming to a close, and *The Crew* is a fantastic example of a team of talented developers designing games with their heart as well as their head. Ivory Tower are offering players the chance to take a driving adventure across the entirety of the USA, care of a massive open-world boasting no invisible walls and few load times. The game world is based on actual satellite data with players able to drive from one end of the

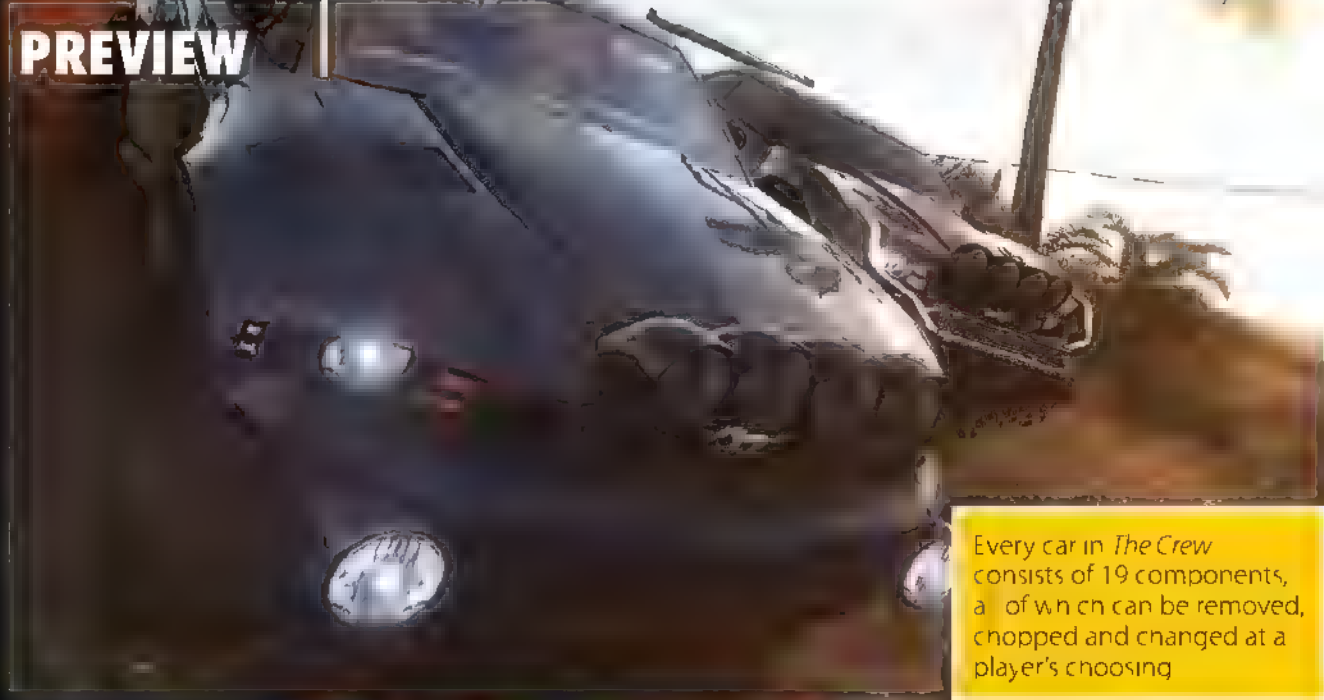




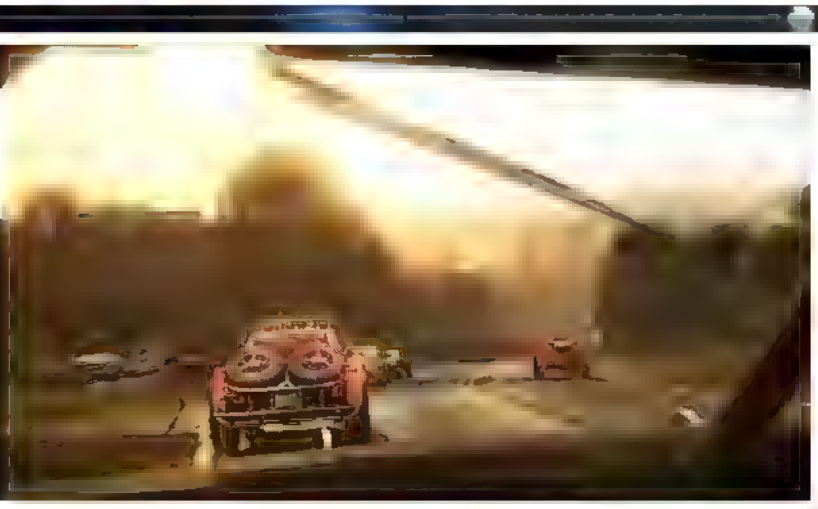


*"The era of technology  
holding back ambition is  
finally coming to a close"*

## PREVIEW



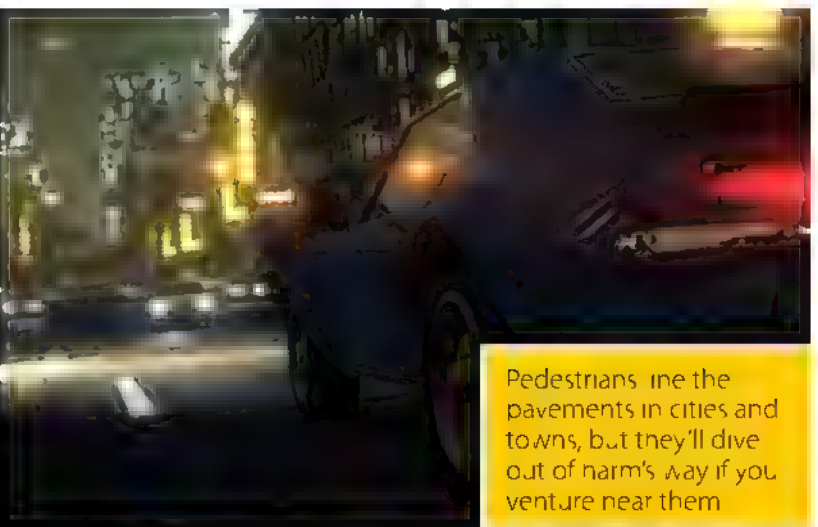
Every car in *The Crew* consists of 19 components, all of which can be removed, chopped and changed at a player's choosing.



great driving nation to the other. New York, San Francisco, Las Vegas, Detroit... you name it, you'll be able to drive there in dozens of stunning licensed cars which can be instantly optimised for both on-road and off-road environments.

*The Crew's* game world is absolutely huge, boasting over 10,000 km of paved road to race on. That's a tad shy of USA's real world tally of over 3,732,757 km, but *The Crew* isn't a commuter sim, it's a means for gamers to live out their wildest rubber-meets-road fantasies with the ability to drive off and on-road on a whim.

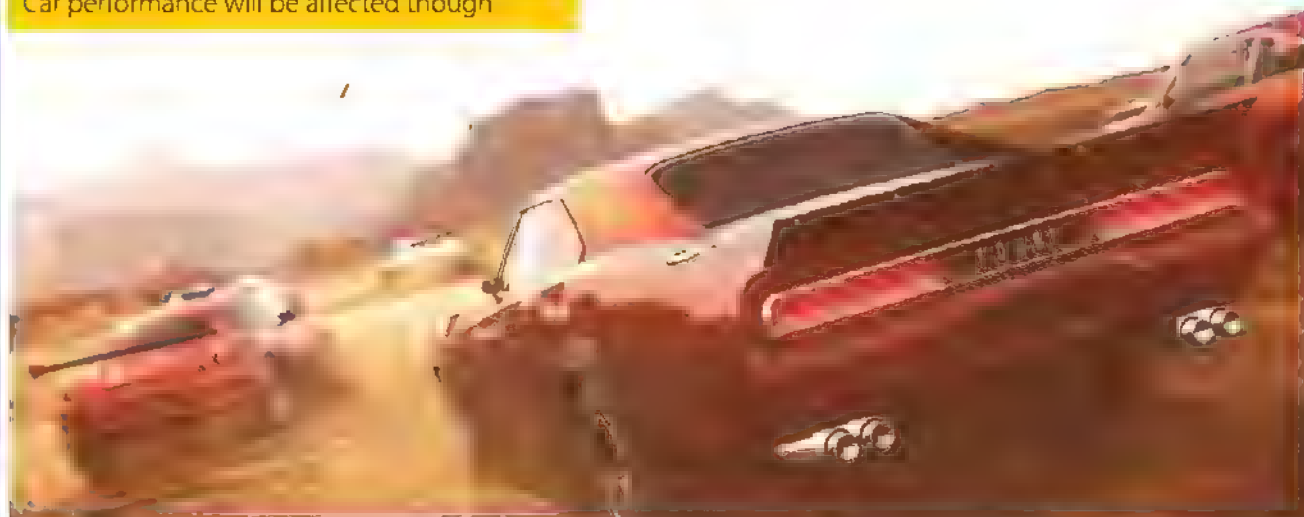
In many ways, *The Crew* feels more like an MMO than a traditional racer, with Ivory Tower talking up the seamless multiplayer potential of the game world they've created. During a lengthy demo we were shown a player taking part in a New York race one minute, teleporting to a friend's event just outside the



Pedestrians line the pavements in cities and towns, but they'll dive out of harm's way if you venture near them.



The way the open world is designed allows players to instantly transition between off road and on road environments without penalty. Car performance will be affected though.



Big Apple the next, before finally zipping to a checkpoint event located in Las Vegas.

This ability to warp around combines both co-operative and competitive elements with events rewarding XP, Cash and car parts in accordance with completion. Speaking of customisation, every car in *The Crew* consists of 19

instantly transformed it from road racer into a chunky wheeled off-road behemoth – with components flinging off the car and then snapping back on with satisfying clunks.

It's easy to see and identify *The Crew's* next gen components, like seamlessly load-free online functionality and asynchronous ghosts invading events based on friend performance. The challenge will be unifying these elements into a compelling online playground, with player's feeling motivated to take part in missions and regular races not because they want a new part for their vehicle, but because the driving model itself is fun.

Obviously we'll only find that out once we go hands-on with Ubisoft's new racer, but there's absolutely no doubt that *The Crew* makes a very good first impression. ■

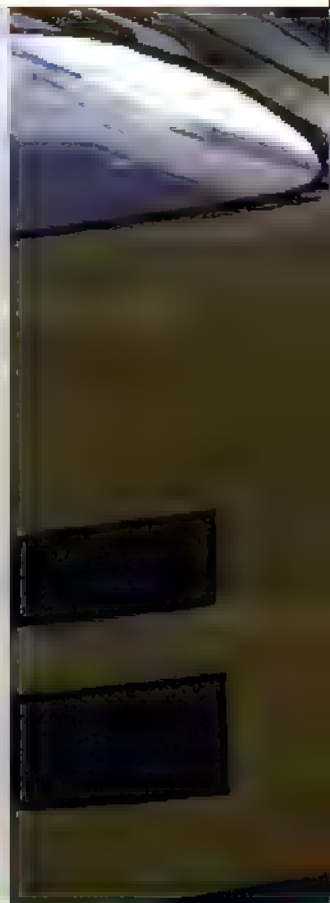
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***"The Crew isn't a commuter sim, it's a means for gamers to live out their wildest rubber meets road fantasies"***

---

components, allowing vehicles to be stripped down, reconfigured and toyed with in a manner that immediately reminded us of our childhood days playing with Lego.

We witnessed a street-tuned Chevrolet Camaro SS get stripped down to just wheels and an engine, before an Off-Road kit



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# ACE COMBAT INFINITY

PROJECT ACES ASCEND TO NEW HEIGHTS

ACE COMBAT  
INFINITY

PUB: NAMCO

BANDAI

DEV: NAMCO

LAST GAME: ACE COMBAT 6

HOW MANY GAMES: 18

MARKET: JAPAN

PLATFORM: PLAYSTATION 3

ECA: AUTUMN

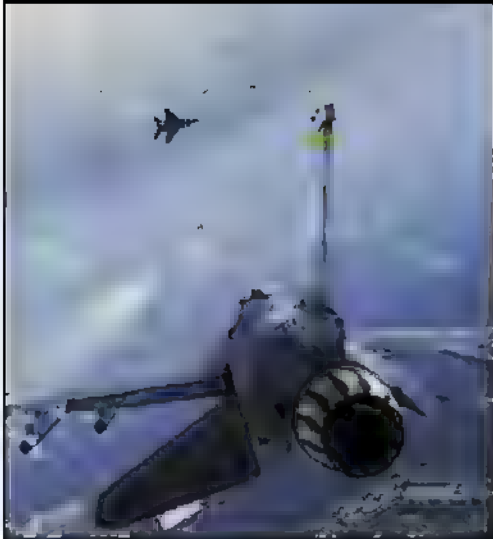
**O**f all the series Namco Bandai is hastily chucking at the free-to-play market at the moment, be it *Tekken Resurrection* or *Ridge Racer Driftopia*, *Ace Combat* is probably the series which fits the 'no money down, micro-transaction' model the most. And that's coming from a fan which has been following this series all the way through its 18-game history. While the stories in this series have regularly stood out in the increasingly homogenised air combat genre, it's the basic gameplay of skating around the skies in an F-16 raining down pain and bullets on any

pilot foolish enough to fall into your cross-hairs that has made this series so beloved.

The most recent *Ace Combat*, dubbed *Assault Horizon*, shifted up that formula dramatically with on-rails auto lock-on functionality when fighting other pilots and a corny Hollywood plot which was at odds with this series' more imaginative take on aviation with flying aircraft carriers and stoic anti-war dogma.

The good news for fans is that *Infinity* feels more like a return to *Ace Combat 6: Fires of Liberation* with more traditional dogfighting gameplay and an inventive plot





which sees the world fighting amongst itself, trying to recover from a meteor shower which rendered a fifth of the world's surface utterly destroyed. The player (which is you) assumes the role of a United Nations Forces pilot call-signed Reaper who needs to establish himself in the Bone Arrow squadron.

Missions are all co-op based, with the option to complete them solo, but as you'd expect from a free-to-play title, the bulk of the game is very much geared towards competitive play. Matches can accommodate as many as eight players in four-versus- ➤

*Ace Combat* has a small but devoted following in Europe, and part of that following is down to the series' consistently brilliant campaigns. Can you give us any more information on what *Infinity's* campaign will consist of? Is it just a glorified tutorial or will there be a fully evolved story component to it?

The original stance was it was supposed to be just a tutorial for the online co-op missions, but it ended up being a normal campaign with a storyline.

**The soundtrack is also a huge part of the *Ace Combat* appeal – *Assault Horizon* in particular was a big moment for the series. Are there any new tracks composed by Kobayashi in *Infinity*?**

We can't currently reveal all of the soundtrack, but right now the core arrangements are from past games in the series. There are however a few things we're still hiding! As well as the storyline and the music, what's good about free-to-play is that we can build up the title in accordance with what users desire. We could infinitely build on the game, that's why we named it so.

**So you wouldn't rule out new story content being added to the game post release?**

We're planning to add more story components as well as doing other stuff. We want to balance between the single-player campaign as well as the online co-op and we want the game cycle to go on. We have the Beta, we have the servicing and then we have the updates.

**Are Project Aces viewing this game as a spin-off from the *Ace Combat* series or is it very much a fully fledged sequel?**

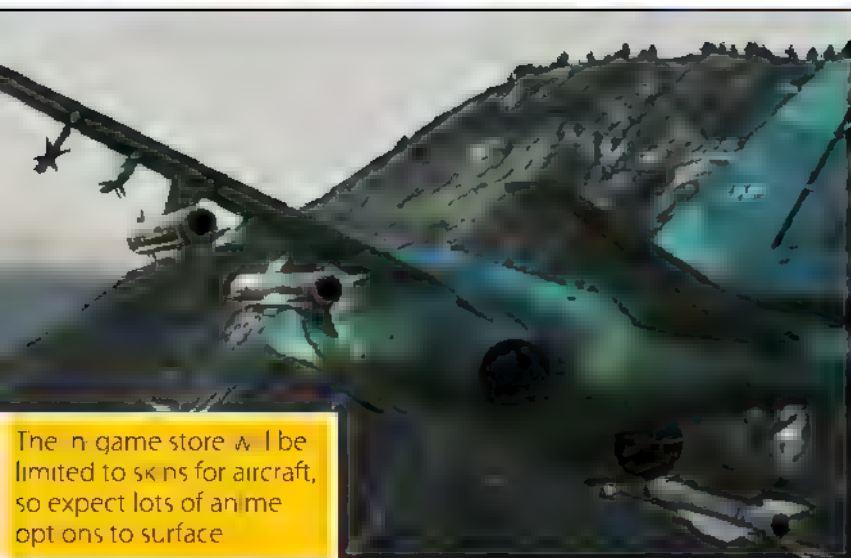
We can say that it is the newest chapter in the *Ace Combat* series and that we have a completely new scenario and new storyline. As the series goes on, each title we make always has something new. There's a new challenge to meet with every title that we do, and with *Ace Combat Infinity* that's the business model of free-to-play.

***Assault Horizon* was a big revolution for the *Ace Combat* series as it felt distinctly more Western than other entries. Was that almost Hollywood approach a good thing for the series in your opinion, and is that indicative of the direction the franchise will go in the future?**

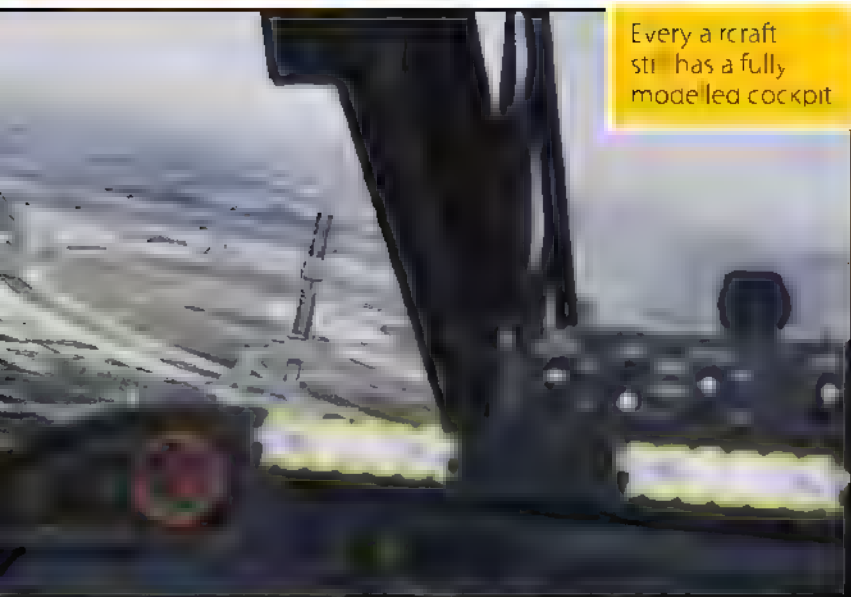
## PREVIEW



The Moby Dick flying aircraft carrier is introduced in *Infinity*. It's based on the P 1112 Aigalon, which featured in *Ace Combat 6*.



The in-game store will be limited to skins for aircraft, so expect lots of anime options to surface.



Every aircraft still has a fully modelled cockpit.

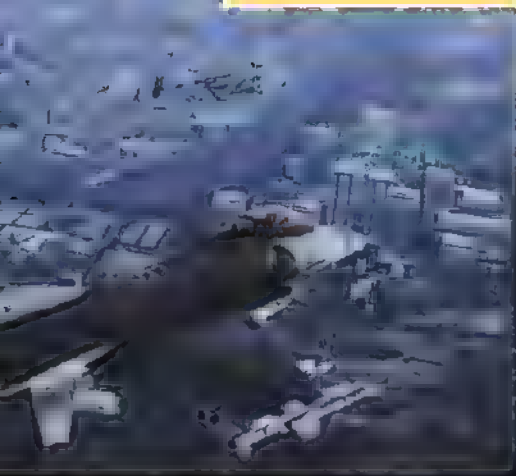
four deathmatch skirmishes and more objective-orientated pursuits, with one team needing to protect important assets like ground targets or a random VIP. There's even missions which involve shooting down meteorites before a timer runs out. *Infinity* looks and feels very much like the *Ace Combat* we've seen before with familiar music, objectives and enemies – even the Estovakian flying fortress makes an appearance. Tokyo, Dubai, Russia and other settings will also feature in the game, once again clarifying Project Aces' notable attention to detail.

Ultimately, whether this title fails or succeeds will be how Project Aces elect to monetise the game, with the developer currently stating that they will be selling aircraft customisation skins and little more. We hope that they've learned from the errors made by Namco Bandai's other attempts to harness the free-to-play market.

Refreshingly though, the



Environments are still based on real world locations



developer has already committed to at least a year's worth of content updates as long as the impending Beta attracts enough users, which will include new story content, missions and, we suspect, new aircraft.

*Ace Combat* has always been an important series and *Infinity* is the latest example of the Project Aces team going outside of their comfort zone. Yes, it's still ultimately about planes shooting at each other in the air, but the free-to-play angle should prove interesting for both fans of the series and casual airheads alike. While there's no doubt that the Japanese studio are already thinking about their next-generation *Ace Combat* title, *Infinity* should provide a nifty stop-gap to make that wait substantially easier to stomach. ■

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# INTERVIEW

If you're asking whether we're looking to continue to go down the road *Assault Horizon* started than we can say it isn't that way. While putting the Hollywood-style aside, we have all the good points of *Assault Horizon* put into *Infinity*. *Assault Horizon* was in itself about making something new and we learned a lot of stuff from that game. We always try to take the good parts of the games we make and keep them for future endeavours.

***Assault Horizon* was a fascinating move for the *Ace Combat* series, as old fans didn't really like the new accessible approach with regards to the gameplay and storytelling style, whereas those new to the series loved what they played. Existing fans almost felt a bit alienated by the new direction as well, is that something Project Aces recognise?**

The reception to *Assault Horizon* and how people felt about it was divided. The difficult part is that for us the evaluation actually differs depending on different territories. We haven't said this in an openly loud voice, but there is a different product that's being developed along the lines of *Assault Horizon*. Not *Infinity* of course, but there are things that we learned from *Assault Horizon* that we are utilising in that direction. We always work hard to deliver the best for the users, so what lessons we learned from *Assault Horizon*'s development have been incorporated into *Infinity*, so in that circumstance it was useful.

**With regards to the smaller stuff like helicopters, will they appear in *Infinity*?**

For *Ace Combat Infinity* we want the basics to be there, so we are not planning to put in any helicopters at the moment. Actually balancing both the jet fighter and the helicopter is something that's really difficult to do and it's amazing we managed to do that in *Assault Horizon* so well.

**How long is Namco Bandai committed to *Infinity* as a product. For traditional boxed games, the release of a title is nearly the end of that product's life whereas for online releases it's just the beginning. Is *Infinity* a five-year project for you guys?**

We don't have a detailed limit or anything to that extent decided. It does depend on the Beta and how many people we can get involved with it, and then we can proceed on thinking how long we can go on with the title. Right now we are viewing *Infinity* as at least a year-long project, but that depends on the Beta. If at game launch we have lots of people interested in playing maybe we need to view it as a two-year plan or at least 18 months. It depends on the users and how many we can get involved with the title.

PREVIEW

# THE DARK EYE: DEMONICON

## HANDS-ON PREVIEW



PUB: NOUMENA STUDIOS  
DEV: NOUMENA STUDIOS  
LAST GAME: N/A  
PLATFORM: PC, XBOX 360,  
PS3  
ETA: EARLY 2014 (CONSOLES)

## TWITTER



**@DemoniconPC**  
A bunch of new screenshots and  
nearly 10,000 fans on Facebook!  
[https://www.facebook.com/  
TheDarkEyeDemonicon](https://www.facebook.com/TheDarkEyeDemonicon)



**@KalypsoMediaUSA**  
Demonicon, our upcoming  
branching campaign RPG, is  
now available for pre-order on  
Steam and GOG.com!



**@GamingGoodness**  
Man I've played some dark  
RPGs before, but Demonicon  
has to be the darkest!

TWEET US @GAMERZINES

### Seeking out the dark

There's an arms race going on in the RPG genre at the moment, which shows no sign of stopping. It isn't to do with combat choices, weapon options or open-world sizes. Instead it's all about offering fiction which is as 'mature' or 'adult' as possible. The traditional hallmark of offering either good or bad choices is growing rare and rarer. Instead now it's all about the shades of grey, with the most unpleasant areas of fantasy, like violence, murder and sex, taking centre stage. Earlier in this very magazine you might have seen BioWare talk up their challenging moral choices for *Dragon Age: Inquisition* and we all know that CD Projects' *Witcher* series has commonly strayed into controversial territory.

Noumena Studios' debut game *Demonicon* takes those moral quandaries and punts them even further into the darkest regions of the fantasy realm with a branching campaign which features infanticide, cannibalism, incest and blood magic.

These themes won't be alien to those who are familiar with *The Dark Eye* table-top game and novels or even *Game of Thrones*, but for a game to feature them is both brave and unnerving in equal measure. The vessel for your journey into this unflinchingly raw fantasy universe is a bulky Warrior named Cairon who resides in Warunk, the only remaining human city in a continent ripped apart by disease and war, known as Shadowlands.

Together with his sister Cairon, they are trying to make ends meet in this unforgiving landscape when a latent demonic gift is awakened within





*"Demonicon takes those  
moral quandaries and  
punts them even further into  
the darkest regions of the  
fantasy realm"*

# PREVIEW



Combat is easy to grasp and fast paced, with Cairon able to chuck out spells, hit people with pointy things and steal health with his blood magic gift

him, radically improving his ability to fight monsters, bigots and thieves to safeguard his family and the human settlement which he calls home

The fate of Cairon is inevitably intertwined with his sister, but on the other side of the continent players are also made aware of the rise of a witch named Azorial who is introduced to the player by sacrificing babies in front of a

worshipping crowd, allowing a monstrous demon to 'cross over'

Early parts of *Demonicon's* campaign are overburdened with story details, either by cinematics or players exploring all of the dialogue options available to them in conversations, but the basic gameplay offered will prove familiar to anyone who has played a third-person action RPG before


Structurally, *Nourmena's* release isn't strictly speaking open-world, with missions taking place in linear locations accessed specifically when certain missions are taken on, but throughout the game players will return to Cairon's home city in order to see the impact of the decisions they've made previously

An early decision involves determining the fate of a cannibal who has been kidnapping villagers and eating them to give himself supernatural powers.



And you think you've had a bad day





It's a fantasy game, so of course they are walking corpses to fight!

Once the player neutralises this foe after a protracted boss fight a choice presents itself, either allowing Cairon to kill his clearly disturbed enemy allowing no more villagers to be taken, or set him free so that he'll tell the protagonist where his other victims are hidden. This choice

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*"Demonicon's key selling point is its consistently dark and unpredictable campaign"*

---

alters not only how people talk to Cairon when he heads home, but it also changes what key landmarks in the city look like, with either wanted posters or the strung-up body of the cannibal lining the main square.

Demonicon's gameplay also involves the traditional RPG tropes of searching out loot, managing mobs during combat, levelling up

your character in three different skill trees (magic, fighting, etc.) and being able to research new spells and potion recipes. All of the major character options are available to the player via a series of confusing menus, but lovers of the RPG genre will be able to navigate them with ease.

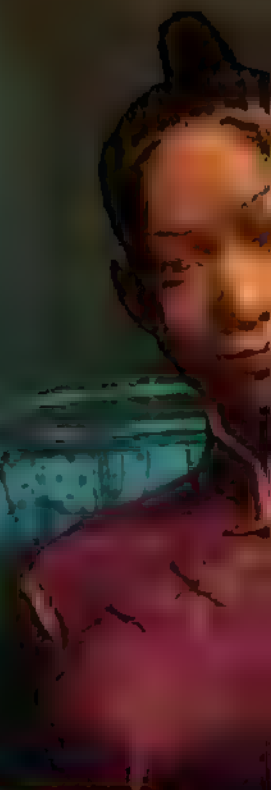
To us at least, *Demonicon's* key selling point is its consistently dark and unpredictable campaign which sees the already bleak Shadowlands and the vulnerable city of Warunk continue down an even darker and more grotesque path, with an array of different monsters, factions and races to meet and greet.

Undoubtedly there will be certain moments when Nourmena push their mature RPG premise a bit too far, but we're glad

they're pushing genre boundaries with a plethora of both interesting and original ideas. ■

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# BLUE ESTATE

PREVIEW



PUB  
DEV  
LAST GAME  
PLATFORMS

*A motion controlled shooter on PC? Now that*


It's way too easy to be sceptical when somebody talks about a new motion controller. Microsoft, Sony and Nintendo have all over-sold their respective solutions to curing the alleged curse that is the gamepad over the years, and as a result gamers have become wary of any functionality that isn't associated with a button or twiddly stick.

We'd love to preach about the virtues of controller-free gaming some more, but honestly we agree with you

guys. We like our keyboards, mice, gamepads, joysticks and even bulky steering wheels because they bring precision and little margin for error. The same claim cannot be levied at motion gaming, which is why we were a bit sceptical about seeing a Leap Motion-powered light-gun shooter in action.

We've got nothing against the new hardware or its first proper game *Blue Murder*, it's just that showing off a new piece of tech with a traditional





*It's a real leap of faith*

Light-gun shooter, the likes of which wouldn't seem out of place on the Dreamcast, just isn't a great way to push said tech.

Unfortunately that opinion didn't leave us as we were watching the game's Producer kill countless bad guys by forming a handgun with his index finger and thumb and pointing them at the screen, but *Blue Murder* itself seemed rather cool.

HESAW's debut game is most easily compared to SEGA's *House of* ➤

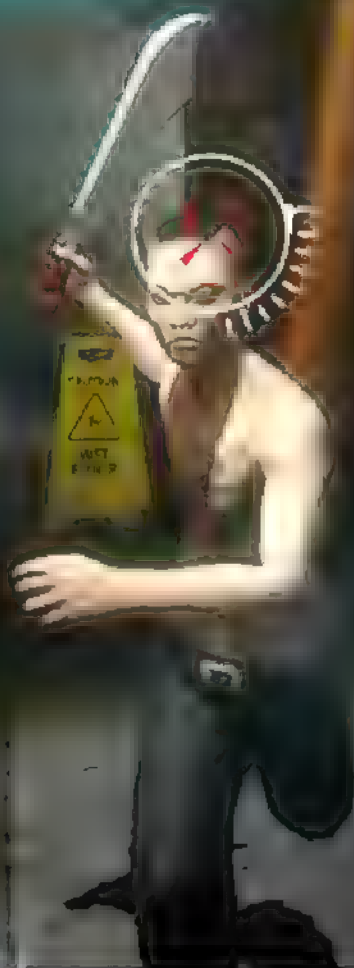
*"HESAW's debut game is most easily compared to SEGA's House of the Dead: Overkill"*

# PREVIEW

3850

24/8

Most of the enemy designs we came across looked very familiar

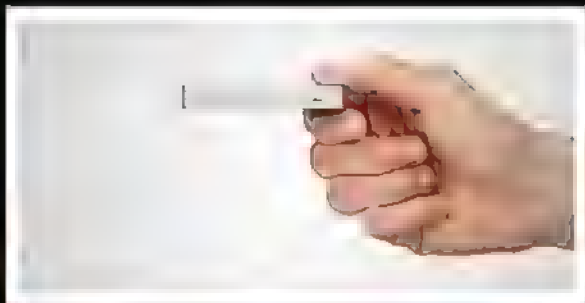


the Dead: Overkill with the comic book-inspired source material full of half-naked women, swears, gangsters and enough imaginatively violent psychopaths to fill Arkham Asylum three times over. The game's levels are strictly linear affairs, with players not controlling the protagonist's movement, only where the target

*"Guns only shoot when the reticle is placed on an enemy or power-up"*

reticle is placed. Environments are littered with power-ups which range from health buffs to bullet time-inducing macguffins which allow the developers to flood the screen with enemies. There are some novel touches though, like the Italian gangster protagonist Tony Lucciano being an unlikable womaniser





# SO, WHAT IS LEAP MOTION?

**L**eap Motion is a tiny 8cm x 2.7cm device which connects to PCs and Macs via USB. The device is designed to detect any hand and finger movement in an eight-foot arc around it, even detecting the behaviour of individual digits. Essentially, this device turns any monitor or TV screen into a touch-capable device with movement detected at a rate of 200 frames per second.

Tech demos have already shown the potential of this device, with players manipulating items in a 3D plane with unprecedented precision. Unfortunately only rudimentary touch-screen games like *Cut The Rope* and *Sortee* are currently available for the Leap Motion, but dozens more ambitious games are in development. We feel as though Leap Motion's real future lies with more mundane activities like browsing the web and interacting with the desktop, but it's still a very exciting piece of new tech.

a\*\*hole, and the fact that player's don't actually initiate shots themselves. Instead, guns only shoot when the reticle is placed on an enemy or power-up.

Some aspects of *Blue Murder* we really liked, such as the pulpy nature of the fiction, the Unreal Engine 3 powered visuals and the regulary bizarre make-up of levels - one of which featured a large mermaid-looking lady swimming around in a giant Martini glass, but we couldn't help thinking we'd seen a lot of this game's charms elsewhere.

The Leap Motion device itself however, seems like a genuine step forward in the motion gaming arena.

The fact that it can determine individual finger movements makes it substantially more advanced than Microsoft's Kinect, but it's going to need equally revolutionary games to encourage serious gamer adoption.

*Blue Murder* doesn't fall under that heading but if you're a fan of grindhouse or light-gun shooters of old, we suspect it'll certainly offer a fun-filled afternoon or two. ■

## PreOrderIQ

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PREVIEW



# GOODBYE DEPONIA

HANDS-ON

*A sci fi adventure unlike any other*

If you call yourself a fan of adventure games and you haven't heard of Daedelic's *Deponia* series then please do us a favour. Go to your nearest mirror, look yourself squarely in the eye and slap yourself across the face as hard as possible. Go do it, we'll wait... That hurt us a little bit less than it hurt you, but really you should have heard of this series!

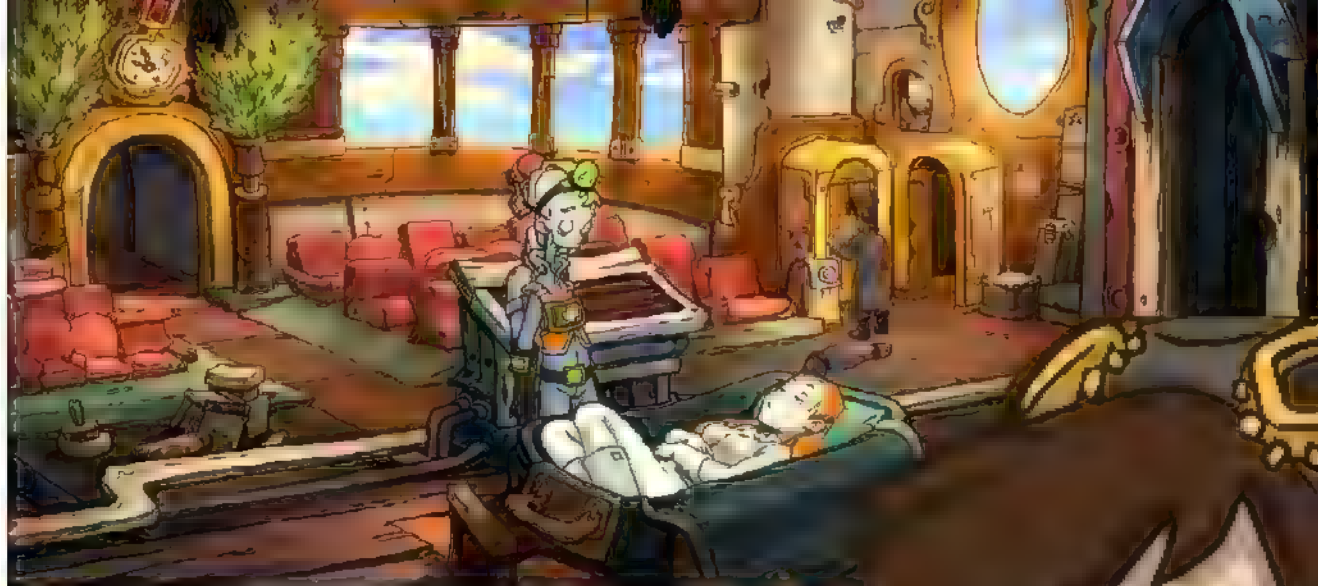
Along with Telltale Games and Double Fine, Daedelic are one of the last major studios flying the point-and-click flag, and their work is slowly but surely reaching that high-water quality mark forged by LucasArts in the early 90s. The first two *Deponias* channelled *Sam & Max* and *Monkey Island* in equal measure with the strange sci-fi

setting of escaping to the hallowed ground of Elysium from a humble trash planet providing the kind of fish out of water experience akin to Schaffer's work, whereas the starring characters are absolutely unique – with the star Rufus proving a clumsy yet cocksure version of Guybrush Threepwood, only with a much bigger capacity to moan, leaving the quiet redhead Goal to function as his primary love interest.

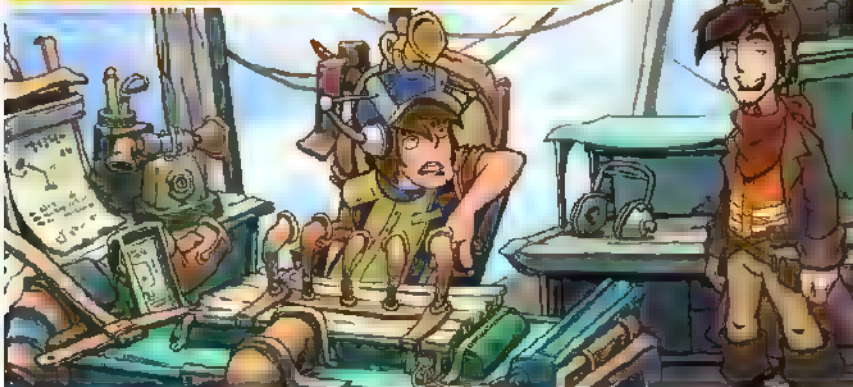
Over the past two games this series has evolved with Daedelic getting more of a grasp of where they want to take their slapstick formula, and while *Chaos on Deponia* got fairly risqué with its humour, *Goodbye* takes that even further, but it's always Rufus that gets the brunt of the punishment.







*Goodbye Deponia* will include both German and English language dubs, allowing gamers to choose which one they prefer



There's also noticeably more ambitious puzzle design in this concluding chapter, with players controlling multiple characters and having the need to ferry items between them at various intervals. We won't spoil the story reasoning behind this, but if you thought Rufus was a magnet for trouble before, just wait until you find out how *Goodbye* multiplies his Basil Fawcety-esque talent for causing mass destruction.

If you haven't played any of the previous games or are simply in need of a refresher, Rufus' sidekick/number one fan Wenzel is also at

hand to give a slightly exaggerated take on events of previous games. However with the last two *Deponias* available for a price of a song at this point, we recommend playing through them yourself.

Saying goodbye to *Deponia* will be difficult, but we have a strong feeling this will be Daedelic's funniest and finest work yet. ■

## PreOrderIQ

Click here for up-to-date prices and offers now

PREVIEW



# HEGEMONY ROME: THE RISE OF CAESAR

PREVIEW

## *An historical alternative to Total War*

**W**hen any gamer talks of their love for historical strategy, it's easy to get the impression that they're just talking about *Total War*. Creative Assembly's series may seem like the only pony at the starting gate to most folks, but in fact there are loads of titles gunning for the top grand strategy spot, be it Paradox Interactive with *Europa Universalis IV* or little-known American studio Longbow Games with their similarly less talked about *Hegemony Rome*.

We caught up with the indie dev at gamescom last month, and we were genuinely impressed with their focused and realistic take on the Roman period. Refreshingly, *Hegemony's* entire campaign takes place over the course of eight years,

and closely follows the conquests of Julius Caesar based on his own words as written in the *Commentarii de Bello Gallico*.

In plainest terms, the campaign follows the Gallic War with gameplay built around the historical realities of the period. Forming supply lines and feeding forces is a key part of battle, with natural wastage occurring at a more realistic rate than typical strategy releases.

Small-scale empire building also has a part to play, with squads of engineers able to build forts, walls and bridges at key points on the map to cement Roman control in foreign territories. Real-life marvels of the period like Roman forces erecting a bridge and crossing the Rhine in just three days are all part



PUB: KALYPSO MEDIA  
DEV: LONGBOW  
GAMES  
LAST GAME:  
HEGEMONY GOLD  
PLATFORM: PC  
ETA: SPRING 2014





Hegemony's campaign map is easily 1,000 km, yet Longbow still allows each region to boast its own architectural style

Longbow's game engine instantly transitions between a 2D period map to 3D environments with no pausing for load times



of the campaign, but these moments aren't set in stone. Longbow weren't quite clear on the details, but as players can assume the role of any of 26 factions, including Britain, Gaul and other forces opposing Roman expansion, there's also a procedural generated objective system expanding and continually shifting the core 100-hour campaign experience.

*Hegemony's* depth is clear but what impressed us the most was the game's engine, which combined a flat 2D map of Europe, from the heartlands of Italy to the tip of Scotland, with a detailed 3D battle

engine without any loading in-between. This system instantly reminded us of *RUSE* and had us wondering why *Total War* doesn't boast a similar engine.

Longbow Games are basking their own historically accurate strategy trail, and we look forward to learning what else they'll bring to the table soon. ■

**PreOrderIQ**

Click here for up-to-date prices and offers now!

FEATURE

# WHERE WILL...

# HALO

# ...GO NEXT?

We ponder the future of Master Chief with the help of UNSC

## THE LAST IMPORTANT GAME:



DEVELOPER: MICROSOFT GAME STUDIOS  
DEV: 343 INDUSTRIES  
PLATFORM: XBOX 360

**W**ith the Xbox One set to launch next month, the Internet is rife with speculation about how Microsoft's new console will treat the Xbox 360's most cherished franchises. We know what's happening with *Forza* and *Dead Rising*, but what about Microsoft's biggest interactive trump card, *Halo*? We asked long-time fan Joe Robinson where he thinks the series is going and his answers didn't disappoint. Spoilers ahead...

I once heard an interesting story about *Halo*. After *Combat Evolved* was

released, certain people key to its creation left to go on to other things. When they did they took the secrets of the *Halo* universe with them, which, so I was told, explains why the series was a bit directionless in terms of the big picture. Certainly, *Halo 2* wasn't really all there as far as the plot went (And that's not to mention all of the cut content), and *Halo 3*'s focus on the Chief and Cortana ignored all of the mystery and majesty of the universe in favour of a love story. It also rather hurriedly tied up as many loose ends as it could, leaving a lot of the larger questions unanswered.

Directionless or not though, the series has done incredibly well for





## specialist, Joe Robinson

itself. *Halo* releases consistently get respectable sales – not the levels of *Call of Duty* or *GTA* perhaps, but it's a very strong first-party franchise nonetheless. Its importance to Microsoft cannot be understated, as the franchise has been there with the Xbox division almost from the beginning. *Combat Evolved* helped the original Xbox gain momentum, and *Halo 2*'s release with Xbox Live revolutionised how game companies approached multiplayer on the home console. *Halo 3*, while not an Xbox 360 launch title, probably inspired many a sale of that new console simply by being announced. Now that Bungie is gone, Microsoft will want to take

Why was Master Chief wearing that cloak in the Xbox One reveal trailer? We may never know

this franchise as far as it can, but what does that mean?

Looking forward, we've already had a glimpse of what's to come. At Microsoft's E3 2013 press conference they showed a teaser trailer for a new *Halo* game, exclusive to their upcoming next-gen platform, the Xbox One. Being such a key pillar of their first-party strategy, it would have been more of a surprise if the company hadn't talked about the game. Microsoft Game Studios Corporate Vice President, Phil Spencer, even said that having someone come out and talk about *Halo* was 'important', even though the trailer raised more than a few questions. Is this going to be *Halo 5*? Will there be more *Halo* games on the Xbox 360? Why was the Chief wearing a cloak anyway?

Spencer's comments in the days following that E3 conference revealed

much. For one, it's important to realise that the 'Reclaimer Trilogy' as it was originally announced when they first revealed *Halo 4* is no longer a trilogy – it's a 'saga'. While I can't say I saw this coming, in light of *Halo 4*, it's not hard to see how they came to make that decision. 343 Industries' first proper

*"Halo 4 had so much potential that was wasted"*

release post-Bungie, while being a bit of a blockbuster spectacle, didn't really start anything, apart from laying the ground work for the series to continue almost with a blank slate.

*Halo 4* introduced many new facets to the Chief's universe: new enemies in the Prometheans, new



# HALO

THE TELEVISION SERIES



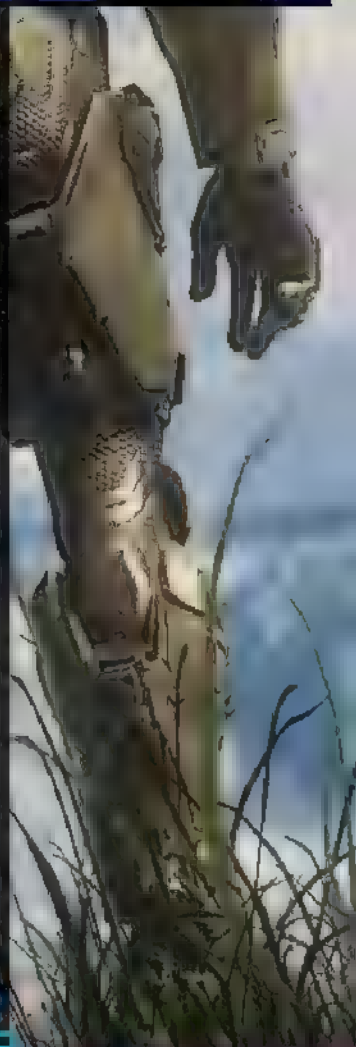
Halo has already spawned an online mini series (dubbed 'Forward Unto Dawn') so a full length TV series isn't too much of a leap. No doubt Microsoft will be very happy Steven Spielberg's still on board, or at least he was when the series was announced in May this year.

supporting characters, new Spartans, new worlds and realities – the UNSC is no longer fighting for its survival, it's taking its rightful place in the Galaxy as the new 'superpower'. This theme could fuel any number of titles, and with so much of the universe unexplored and unknown, *Halo* could well become the *Star Trek* of videogames if pushed in such a direction. With Cortana gone as well, there's space for a new companion to emerge, and that could come with any number of new sub-plots to reinforce the emotional side of the Chief's character.

It's a shame really, because *Halo 4* had so much potential that was wasted – The Didact and his plan to wipe out humanity, Cortana's ever-increasing rampancy, the fact that the Master Chief was still technically lost in space – all of this could have easily spanned three games, but instead they tried to cram it all into one painfully short

campaign. Like we said though, the stage is set and the sky's the limit. Even on the multiplayer side of things, despite an arguably poor execution this time around, *Halo* is still trying to position itself as the new king of online console gaming. *Spartan Ops*, as an idea, was actually quite excellent – an episodic co-op experience that had the production values of a TV show. The missions themselves though were actually pretty dull and repetitive, so that needs to be worked on. If they can get this right though, then the *Spartan Ops* formula could win back *Halo's* rightful crown as the co-op game of choice, and even be the next 'big thing'.

In light of everything, it's easier to view *Halo 4* as more of a transition; a bridge from the old Bungie-developed games to 343's new saga. Similarly, the E3 announcement was more of a 'statement of intent' than anything else, as the trailer doesn't really tell you much – apart from



Multipayer, as ever, will remain a big part of the *Halo* series, but what we're interested in is where 343 Industries takes the story from here.



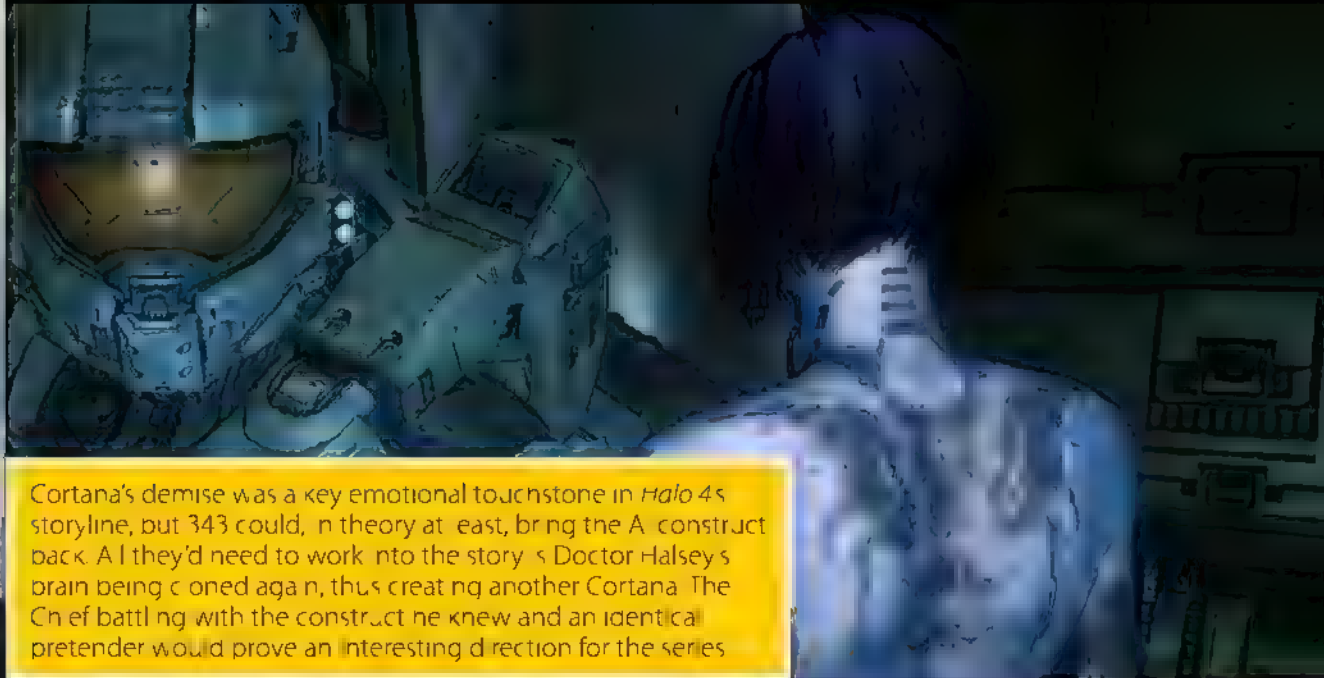
maybe that the Prometheans will be returning. And that the Master Chief, for whatever reason, wears a cloak now. The fact that they didn't put a '5' on the end could be significant. If my theory about *Halo 4* acting as a 'soft reset' is true, then putting a 5 on the end wouldn't be consistent with the direction they're heading. Also at some point, every game franchise, especially one with many releases ahead of it, has a choice to make. Either it continues as is, à la *Final Fantasy*, or it tries to prompt an evolution of its brand, either with sub-brands or spin-offs. *Call of Duty*, *Metal Gear Solid* and to a lesser extent *Battlefield*, have already dealt with this choice, so they're plenty of examples for Microsoft to follow.

It could also be an indication that Microsoft changed their minds at the last minute. At the beginning of September, the E3 video was reposted by the animation studio that

created it, with 'Halo 5' clearly being shown at the end. The trailer was taken down as quickly as it went up, but it was seen. This could have been a stunt, or wishful thinking on behalf of the studio, or Microsoft asked for it to be taken out after it was made.

One last thing to consider: it's important for Microsoft that players adopt their new console, the Xbox One. The easiest way of doing this is to incentivise them with games that they love, but if the franchise they're using exists across both hardware generations, its power is diminished. Why would I shell out all this money for a new console when my favourite games are still coming out on the console I already have? I'd be very surprised if we saw another *Halo* game on the 360 now, especially since they've done away with the trilogy as originally planned. Phil Spencer confirmed that the E3 trailer is a legitimate product 343 are





Cortana's demise was a key emotional touchstone in *Halo 4*'s storyline, but 343 could, in theory at least, bring the AI construct back. All they'd need to work into the story is Doctor Halsey's brain being cloned again, thus creating another Cortana. The Chief battling with the construct he knew and an identical pretender would prove an interesting direction for the series.

working on. Since it hasn't been determined yet whether or not the studio is capable of working on multiple triple-A titles at once, let's assume their focus is solely on this. With that in mind, the quickest they'll be able to churn out another game would be at least a couple of years from now, which means we won't get another proper big-budget *Halo* for a while. If they're still supporting the 360 at that time, then I'd personally

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**"Halo: ODST and Halo: Reach showed that there is room for one-shots and experimentation"**

---

say that something somewhere has gone wrong.

It's hard to say what exactly the future has in store for *Halo*. Not everyone realises this but for a while now it's been a yearly franchise, similar to *Call of Duty* or *Assassin's Creed*.

Believe it or not, *Spartan Assault* was the *Halo* product for 2013, much how the *Anniversary* release in 2011 bridged the gap between *Halo: Reach* in 2010 and *Halo 4* in 2012. Despite Microsoft wanting to push out annual products, with even a *Halo* TV series in the works, the history of the franchise shows they are willing to experiment and add some variety to avoid fatigue. *Halo: ODST* and *Halo: Reach* showed that there is room for one-shots and experimentation, and for one would love to see an *ODST*-like game again. With 343 now squarely at the helm... well, they could either take the series to bigger and better heights, or get carried away. All us fans can do now is watch, wait and hope. ■

**Thanks for your insights, Joe. We'll be speculating on the future of another franchise next month. Let us know what game series you'd like us talk about via our Twitter channel, @Gamerzines.**



# TURNING THE WHEEL ON...



We find out whether Codemasters' latest licensed racer belongs



PUB: EA GAMES  
DEV: Codemasters

LAST GAME  
PLATFORMS

**M**uch like the real-life Formula One World Championship, Codemasters' *F1* series is in a state of transition. With one eye focused on next year's game thanks to the impending arrival of powerful next-gen consoles, it's easy to get the impression that *F1 2013* is a stop-gap. A moment of pause before numerous rule changes radically alter not only the nature of the sport Codemasters emulate, but also what players expect of racing games.

Aside from the headline-grabbing Classics mode, which sees historical

cars and tracks from the 1980s appear in-game to the delight of fans everywhere, much of *F1 2013*, on the surface at least, seems similar to its 2012 counterpart. The regular game mode options of Career, Scenario (formerly Champions mode), Time Trial and Season Challenge have largely stayed the same. However, as soon as you actually begin racing you'll discover a range of numerous clever additions and tweaks which fundamentally alter the core driving experience in the game.





## ings with the big boys

The handling model in particular is a big step up from last year's game. Cars still feel twitchy and nimble like their real-life counterparts, but big

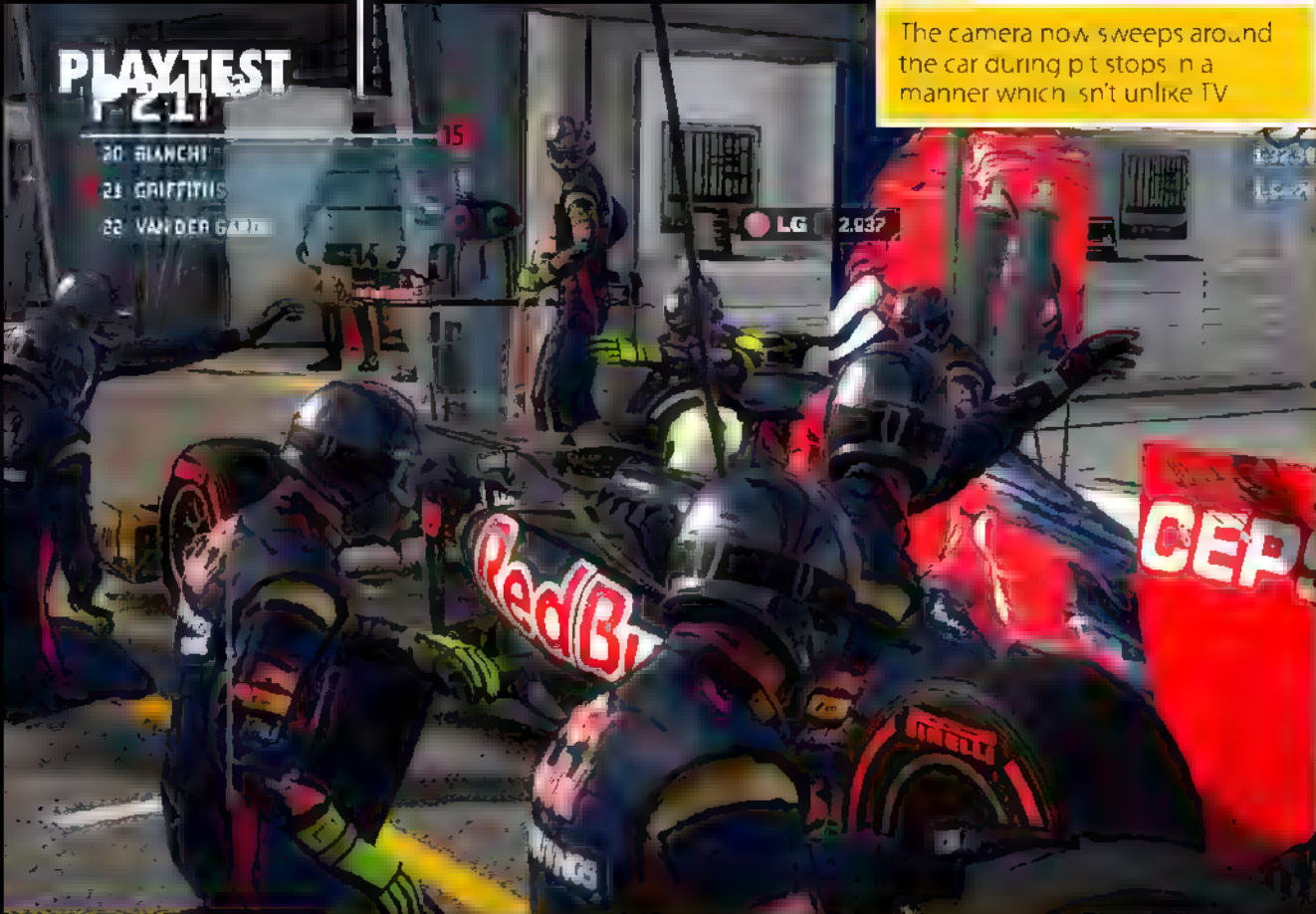
*"Big steps have been made in communicating tyre degradation"*

steps have been made in communicating tyre degradation. Prime tyres feel reliable yet slow,

whereas Options feel fast yet fragile. During runs it's possible to feel performance slide away as you aggressively hop kerbs or produce wheelspin out of corners, and this is effectively communicated by subtle rumble feedback. Those moments of tyres suddenly giving out and causing a spin are nowhere near as common as they were in last year's game. Instead, when tyres give out they lose all traction, radically denting car acceleration. If you're more of a casual F1 fan this element may seem a bit 'gamey' ➔

# PLAYTEST

The camera now sweeps around the car during pit stops in a manner which isn't unlike TV



AR

or unrealistic, but it's all in aid of teaching players about the long game.

The current spec of Pirelli tyres aren't about knocking in fast lap after fast lap – they burn out too quickly if you adopt that stance. Instead it's more about thinking of the speed of a stint as a whole, with pace over a set of five or 10 laps more important than one or two fast laps. The secret is Formula One has really always been about this kind of nuanced driving approach, but *F1 2013* represents the first time Codemasters has properly and accurately communicated that to the player and it feels just as revelatory as it should.

Another big improvement is the ability to save progress mid-race. These mid-session saves make 100% race distance events finally attainable for even casual folk, with progress

able to be saved on any given lap. Races only have one save slot, but players can overwrite previous saves as many times as they like. This means that you can effectively save after every successful stint, and if you

*"During the longer distance races it's also easier to spot the other really important tweaks Codemasters have made to this year's game"*

aren't happy with your performance you can go back to the previous spot as many times as you like. This may sound dangerously close to cheating,



# WHAT'S INCLUDED IN *CLASSIC MODE* AT LAUNCH?

## Cars and Drivers:

- 1980 Williams FW07B  
Original Driver: Alan Jones  
Team Legend: Alain Prost
- 1986 Team Lotus 98T  
Team Legend: Mario Andretti  
Team Legend: Emerson Fittipaldi
- 1988 Ferrari F1-87/88C  
Original Driver: Gerhard Berger  
Team Legend: Michael Schumacher
- 1988 Team Lotus 100T  
Original Driver: Satoru Nakajima  
Team Legend: Mika Hakkinen
- 1988 Williams FW12  
Original Driver: Nigel Mansell  
Team Legend: Damon Hill

## Historic Tracks:

- Circuit De Jerez; former host of the Spanish Grand Prix
- Brands Hatch; legendary former home of the European Grand Prix

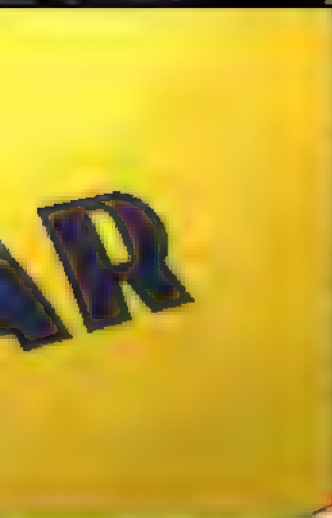


or a more egregious extension of Codemasters' time rewind mechanic, but it doesn't feel that way.

Career races can now only be run in 25%, 50% and 100% distances, but thanks to mid-race saves that proposition isn't anywhere near as intimidating as it used to be. Finally, time-strapped gamers have an opportunity to take part in races that play out exactly like real life F1 races, with positions continually changing back and forth as tyre performance wanes and peaks before and after pit stops.

During the longer-distance races it's also easier to spot the other really

important tweaks Codemasters have made to this year's game, be it making AI back-marker behaviour much more predictable when they pull out of the way or the crucial improvement of giving players much greater control when entering and exiting the pits. Now the AI only takes control when you pass into the pit speed limit area, and gives you direct control as soon as you exit it, trusting you to get back up to full speed and stick within the white line when exiting the pits. Pit crew behaviour is also much sharper, no longer holding drivers for seconds at a time when a clear gap presents



itself.

All these may sound like small tweaks, but they are the kind of improvements fans have been crying out for and the core game experience is much more enjoyable as a result. Frankly we'd take these tweaks over back-of-the-box, marketing-friendly additions any day, and there's no doubt that *F1 2013* is a much better game for them.

Speaking of back-of-the-box

features, *F1 2013* also offers Classics mode, which is a delightful bit of fan service featuring two tracks in the shape of Jerez and Brands Hatch, in addition to five cars from Lotus, Ferrari and Williams as well as 10 legendary drivers including Mansell, Hill, Häkkinen, Prost and Schumacher. This content is enveloped in something called the 80s Pack which is chucked in with every edition of *F1 2013* at no extra cost.

Another pack dedicated to the 90s era featuring Imola and Estoril as well as more legendary drivers and cars from Williams and Ferrari is also available for a fee, with owners of the *F1 2013: Classic Edition* getting the content for free, whereas everyone else has to pay for it. Seeing as Classic mode is such a big draw for this year's game, it's a shame that Codemasters has elected to hide half of its content behind a pay wall, but then they're chucking in Niki Lauda's





Classic cars can race on modern tracks and modern cars can race on classic tracks. Seeing the modern grid line up at Brands Hatch and Jerez never gets boring!



Ferrari 312 T2 into the roster for free, that is as long as players register via RaceNet, so it isn't all about money.

Classic mode itself is still a wonderful homage to Formula One's yesteryear, with players able to take

featured an assuredly powerful feel, with machines from these highly romanticised eras coming across as unwieldy, slidey monsters compared with their easier-to-drive modern counterparts.

With each of the six cars – Williams FW07B, Lotus 98T, Williams FW12, Lotus 100T, Ferrari F1-87/88C – it's possible to take them by the scruff of the neck, brake late into the corners and power out again while managing a bit of a slide. To put it simply, they're all just brilliant to drive and taking to the track with the likes of Mansell and more offers the kind of wish fulfilment we can totally get behind. Sure some performance tweaks have been made to allow these cars from different years to compete on a level playing field, but that doesn't break the enjoyment factor at all. What's also brilliant is

*"Taking to the track with the likes of Mansell and more offers the kind of wish fulfilment we can totally get behind"*

part in scenarios introduced by the one and only Murray Walker, as well as 12-car races with competitors from different eras giving it their all. Codemasters has given each car



that these cars can be taken to modern tracks as well, adding a new dimension to tackling old-school favourites like Spa and Monaco in either historic races or time trials.

Make no mistake, players will want to spend a long time in this mode and in truth it does kind of steal the show.

As with every *F1* release from Codemasters certain old complaints still remain, like the still unconvincing damage model, with cars clunking together rarely causing any damage unless at high speed, the frustrating inability to switch between different cars in the game's replay mode, and the game automatically deciding who you boot out of your selected team in Career mode. These problems still grate, but the improvements made this year do nullify them to a degree.

AI at least has been given a spruce up, with drivers now much more aggressive than they were previously. Their movement is still unsettling twitchy, especially on straights, but overall their behaviour is much more unpredictable. Throughout races we witnessed them crack under pressure by performing last-minute overtake lunges, spinning out, running wide and other more human-like errors. One time we were even punted off by Paul Di Resta out-braking himself at Monaco's Nouvelle Chicane.

Inevitably when things like that happen you will curse the AI gods for their stupidity, but then erratic behaviour happens in real-life motorsport, so instead you should praise Codies for finally breathing some humanity into their drivers.



News stories give players more of a flavour of what else is going on in *F1*, but the live 'life' stuff still isn't as good as it should be

#### NEWS

**ANDY GRIFFITHS BEATS RIVAL DANIE**  
"Good race!" proclaimed Tony Fernandes

**MERCEDES AMG GETS FIRST RACE WIN**  
Sometimes the result for the first race of th

**ANDY GRIFFITHS VS. DANIEL RICCIA**  
The FORMULA ONE calendar arrives in Mob

**TEAMS ANNOUNCE THIS YEAR'S DRIV**  
A complete list of drivers has been announ

**CATERHAM SIGN ANDY GRIFFITHS**  
In a new posting on the Caterham website,

**THE SEASON STARTS HERE**  
The start of a season is always an exciting

#### MERCEDES AMG GETS FIRST RACE WIN

Sometimes the result for the first race of the season is an indication of things to come for a team. With Mercedes AMG getting its first win, many will be wondering if they can keep this up. Online coverage of the first race of the season, Mercedes AMG were keeping tight-lipped on their card early season pace.



Undoubtedly *F1 2013* is the most polished and feature-rich entry in Codemasters' licensed racing series to date. Classic mode may be attracting all the plaudits, but the

*"One time we were even punted off by Paul Di Resta out-braking himself at Monaco's Nouvelle Chicane"*

core racing experience has also gone through important changes which make this year's game a worthwhile investment for casual and hardcore fans alike.

With a raft of rule changes heading to Formula One next year,

fundamentally altering car, tyre and aerodynamic performance, there's no telling where the world's premier motorsport will be come 2014. And the same can be said of Codemasters' *F1* series, with the arrival of the next console cycle giving the UK studio more horsepower to deliver on their vision of Bernie Ecclestone's travelling motorsport circus. Whatever happens, this year's game represents an enjoyable and well-rounded swansong to the current gaming/Formula One era and we can't wait to learn what will happen in both arenas during the months ahead.

**Next month we'll discuss what changes Sports Interactive has made to the latest entry in the *Football Manager* series.**

# SENSEI RAW GAMING MOUSE

HARDWARE TEST



MANUFACTURER

MODEL

PLATFORMS

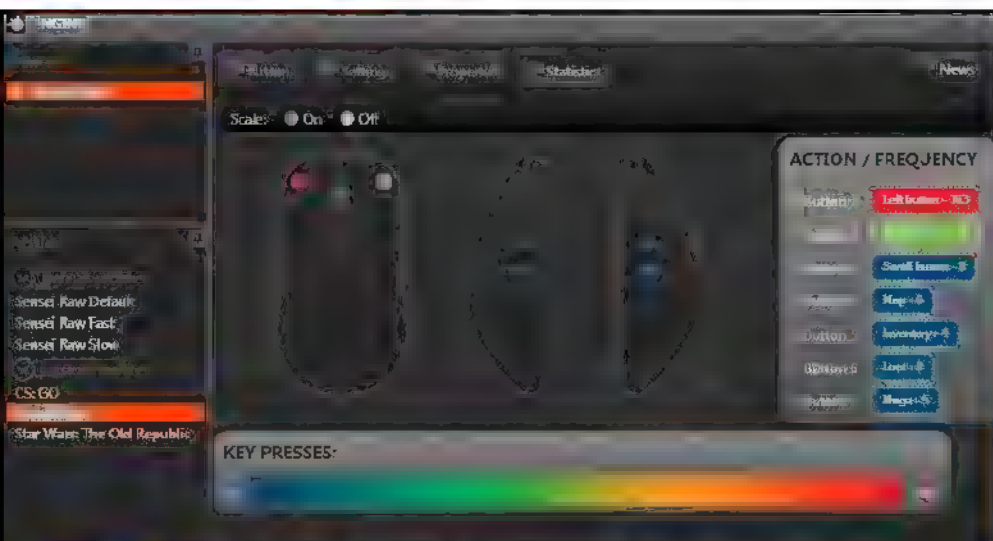
Choosing the right gaming mouse has become impossible, with the market now flooded with a dizzying amount of options. The Sensei Raw Gaming Mouse however, is the sensible choice when it comes to this bloated market. SteelSeries' light-entrusted creation sits at the more expensive end of the spectrum, but it still offers value for money.

The build quality is good, weighing just 90 grams, and the optical sensor detects movement at 5,670 counts per inch (CPI), so it's perfect for more twitch-orientated pursuits like *ShootMania*. These settings can all be toggled at length via the SteelSeries Engine software (requires download)

which allows players to tweak CPI performance, Polling Rate, assign macros to seven programmable buttons (two on either side, one beneath the scroll wheel and two main clickers) and even toggle the

*"It's perfect for more twitch-orientated pursuits like Shootmania"*

rate at which the illuminated light on the top of the mouse glows. The Sensei Raw's design is a so ambidextrous, too, with players able



After a full week's worth of use, the Sensei still looked snappy



The buttons are well placed and are the same either side, allowing both 'lefties' and 'righties' to get the best out of the mouse



to toggle between left- and right-handed modes instantly.

Assigning macros is also a doddle, with the ability to enable profiles to activate when specific executables are running. We created a profile for *Guild Wars 2*, assigning buttons for loot, inventory, map and healing abilities and it worked very well. As long as the SteelSeries Engine is running in the background, profiles will auto-switch in accordance with what programs are active, which is a really nice touch. There's also a nifty recording mode in the software, so you can log how many clicks are made in a session.

We tested the Sensei mouse for a week and we found it to be a very

effective gaming mouse, with the polished finish collecting less finger print marks than we anticipated. This particular mouse comes in a rubberised form as well, but we grew to love the reflective finish. SteelSeries also sent over a QcK mousepad with the Sensei Raw, which for a glorified rubberised cloth, worked fine.

Overall it's hard to find fault with this cleverly designed and versatile mouse. Sure it's a little expensive, but in the world of peripherals you get what you pay for. ■



## Vital Statistics:

- Movement checked at a rate of 12,000 frames per second
- 1000mhz Polling Rate
- 8 Buttons, good for 10 million clicks each
- 2 metre/6.5 foot cable
- Ambidextrous
- 8 buttons total, 7 of which are programmable
- Price: £47.99



# DLC & UGC Round-up

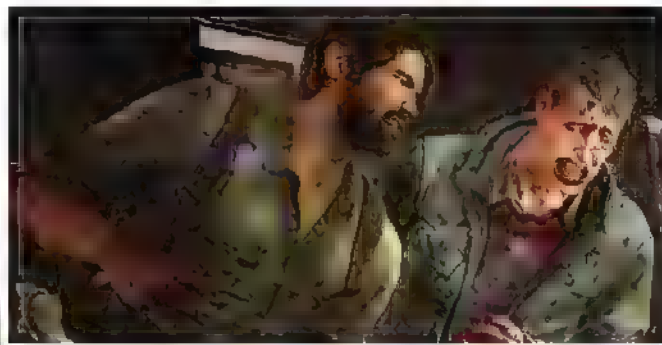
## The Last of Us



PUB: Sony  
DEV: Naughty Dog  
ETA: 2013

**T**he stealth adventure *The Last of Us* is one of the most critically acclaimed titles of the year and that's mainly due to the game's plot, featuring characters that stick with the player long after they stop playing. The only part of the game that people weren't too fond of was multiplayer, yet surprisingly this is the area Naughty Dog are focusing on the most with three DLC packs currently in the works – two of which are merely map packs. That leaves only one piece of story DLC to supplement the existing

campaign, and frankly that's really disappointing. Naughty Dog, we know story content is tough but it's better to give fans something they actually want rather than trying to fix a multiplayer mode which few people liked in the first place. ■



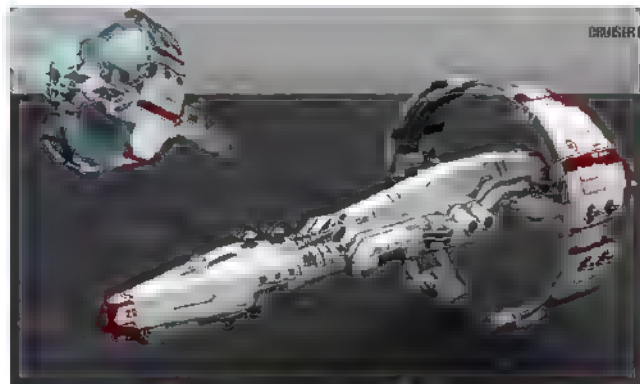
## EVE Online: Rubicon



PUB: CCP  
DEV: unknown  
ETA: 19th November

**D**uring a special stream to fans, CCP has announced that *EVE Online* will receive its twentieth expansion this November. The new content update is being

dubbed *Rubicon*, and like previous expansions, it'll be released to *EVE*'s committed subscriber base for no extra cost. The feature list for the new content is rather slim at the moment, but there are still a few inclusions fans are sure to get excited about, like the ability to deploy player-owned mobile structures to support operations, the addition of Hi-Sec Customs Offices for tax collecting purposes and a new line of ships for the Sisters of EVE faction. Fans should also expect an array of balance tweaks and fixes to accompany this free update. ■





# Diaspora



DEV: Various  
FIND IT: diaspora  
freight.net  
OUT NOW

**T**he SyFy channel's remake of *Battlestar Galactica* ranks up there as one of television's best sci-fi series, but unfortunately on the game front the reboot is strangely unrepresented. Sure there's that MMO from Bigpoint, but frankly the less said about that the better. The *Freespace 2* mod *Diaspora* is the best game equivalent of the beloved TV show – or at least the space battle parts. The game was in development for four years before it was released last year and the best

part is that it's freeware, so you don't need to own a copy of *Freespace 2* to play the game. Get in that Viper and go frak some Cylons! That's an order, soldier. ■



# SWTOR: The Dread War



PUB: Electronic Arts  
DEV: BioWare  
OUT NOW

**B**ioWare's free-to-play MMORPG still attracts an unfair amount of vitriol from certain gamers, even though over the past year it's evolved a fair bit. Case in

point, the recent *Dread War* update which added new missions, new operations, new PvP options, new gear sets, new warzone maps and new mounts for no extra cost. All



this content is framed around the moon of Oricon which a new faction known as the *Dread Masters* call home. It's these kinds of free updates which give us such hope for the long term viability of *Star Wars: The Old Republic* and undoubtedly more are on the way. ■

## Arkham Origins Season Pass

**DLC**

PUB: Warner Bros.  
DEV: In-house  
ETA: 25th October

It seems like every games' publisher is pushing the ol' Season Pass nowadays, but *Arkham Origins'* offering is the first time we've seen a company aggressively push additional content before the base game is even out! That said, Warner Bros. dodged any accusations of fleecing more money from fans, as one of the five DLC packs being prepped for *Arkham Origins* sounds rather interesting. The Season Pass will set gamers back £15.99, but within it they'll get two exclusive skins, Gotham by Gaslight Batman and Brightest Day Batman, access to a

currently unrevealed story chapter and another set of missions involving Bruce Wayne before he ever donned the black cape. Warner Bros. Montreal are taking real chances with *Origins*, and it's good to see that bravery extends to DLC. ■



## Pikmin 3: Stage Pack

**DLC**

PUB: Nintendo  
DEV: In-house  
OUT NOW

We don't cover Nintendo games much in this magazine and really there's two reasons for that. First off the Japanese developer/publisher doesn't tend to give journalists the best access to their

games pre-release and secondly there's rarely anything that the company puts out that takes our fancy. That said, we're pleased that Nintendo are beginning to see the merits of putting out DLC for their titles.



*Pikmin 3* received the 'Collect Treasure Stage Pack' this month which added three levels onto the game's mission mode. Sure, it isn't a massive step forward, but with *New Super Mario Bros. 2* and *New Super Bros Wii U* also getting DLC earlier in the year, it seems as though Nintendo are beginning to adopt measures made popular by their industry pals. ■



# Terraria 1.2 Update

DLC

PUB: Headup  
DEV: RE-LOGIC  
OUT NOW

**T**erraria got an absolutely huge update this month, the biggest since the game launched in 2011. The completely free update added 1,000 new items to the game

along with new bullet types, wing types, vanity items, costumes, paintings, UI elements, pets, friendly NPCs – you name it, it was probably in the patch. It's unknown

whether these tweaks and additions will make their way to the console versions of this massive PC hit, but we've got a ton of respect for RE-LOGIC for adding an expansion's worth of content for no extra cost whatsoever. ■



# Arma 3: Skopos Course

UGC

DEV: m@gicpanda  
FIND IT: [Steam Workshop](#)  
OUT NOW

**O**ver the past month, the latest iteration of Bohemia Interactive's acclaimed military shooter sim *Arma 3* arrived on Steam. Certain aspects of the game weren't quite ready at release, such as the campaign, but few gamers seemed to mind, as Steam Workshop support was added as soon as the game went live, empowering the community to create an endless supply of content to a game that was still very much in development.

A host of new missions were added to the game, some riffing on the insanely popular *Day Z* premise, while others offered more traditional content telling the tale of snipers, pilots and other gruff

military types. Oddly our favourite was a rally mission dubbed 'Skopos Course' which involved taking the game's nifty hatchback model through an exciting course consisting of long straights, tricky handbrake turns and of course spectators. Some game engines really can do it all! ■





ISSUE 10

# NEXT MONTH



## FORZA MOTORSPORT 5

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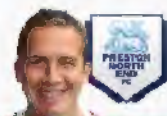


**Don Biggins**  
Manager - Wattford

Overview News Search Shortlists Contract Jobs His

Inbox News Calendar Subscriptions Press Conference

Top News Stories This Week sky BET League 1 News



### Davies wins Player of the Month accolade

Preston North End's journeyman striker Kevin Davies has wowed his home fans at Deepdale this month with his impressive performance...



### Brentford player scoops Young Player of th...

Brentford's midfielder Adam Forshaw has wowed the fans at Griffin Park this month with some outstanding performances and has dul...



### Tranmere manager scoops September award

Tranmere Rovers' Ronnie Moore has won the npower League 1 Manager of the Month award....

### Upcoming Events

1 Jan

Start of transfer window

31 Jan

End of transfer window

### Recent Transfers

£1.8M

Richard Stearman  
Wolverhampton Wanderers to Stoke City

£1.1M

David Edwards

## FOOTBALL MANAGER 2014

FirstLook | NextMonth



**ISSUE 11:  
NOV  
7TH**



# LEGO MARVEL SUPER HEROES

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